

DRAMATIC

VAUDEVILLE

BURLESQUE

CIRCUS

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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

When I ran into the babbling boy, one night the early part of last week, he was sitting in front of a layout of food, munching on a roll, with a look of the most absolute boredom I ever saw upon a human face.

"What's the trouble, little one?" I asked, as I seated myself in the chair next to him.

"No trouble, no trouble at all—I've just come from nearly three hours of grand uproar—listening to a newly imported feast of harmony and song.

"Kid Snowball, one of the press guys for the Knickerbocker Opera House, slipped me a pair of slugs and told me to run over to hear Madame Mazusa sing Electricity—that's as near as I can remember the name now."

"And then?" I inquired.

"And then," he continued, "I went and called up the one best bet in the girl line, but found she had just shampooed her hair and couldn't go—so I annexed jolly old Reggie, the editor of *The Anthracite Gazette*, who opined as how he thought he wouldn't mind tearing off a session of opera, along with me.

"Reggie and me beat it over about eight-fifteen. And say, Bo, did you ever go to opera with a gent what's had his taste educated on refined vaudeville, with animal acts and ground and lofty tumbling as the heaviest part of the show? You did? Well, Reggie was one of them there kind of boys—he loved music—on a phonograph, but, like me, he didn't know a half note from a cask of nails.

"To prove he was a good feller, Snowball had arranged that our seats occupied prominent positions in back of a post, so's to be dead-end.

"We'd been sittin' there 'bout ten minutes, watching the real money stream in, dressed in fur coats and dekalette gowns, when things began to happen, as they say in stories.

"I noticed an unusually big cage for the musical union members to sit in—a sort of bull pen, big enough to accommodate a whole troupe of wind jammers.

"Pretty soon in they filed, sixty-four strong, carrying all varieties of musical instruments.

"There was a big brigade of trombone players, a squadron of drums, a baker's dozen of violin ticklers, plenty of cornets, a flock of harps, a bunch of cellists, and a double quartette of big addlers and others.

"They got all nice and comfortable, and then in walks a gink with a mop of beautiful Sutherland gray hair, holding the baton—he was the Herr Director.

"After tuning up, with Reggie and me pipin' off every move of the gang of noise makers, the chap with the mop of hair does an Indian club exercise, and his faithful musicians, keeping a weather eye peeled on him, caught their cue and dashed off into a beautiful, magnificent introduction or overture.

"As near as I could make out, it was an overture, but Reggie asked me if they was tuning up, and not wishing to show the white feather, I said no, they was playing a scherzo, and he was satisfied that I knew.

"Believe me, kid, I've never in all my life heard so much noise.

"After disturbing the atmosphere for ten minutes with this merry roundelay, which might have been called 'The Boiler Makers' Retreat from the Foundry,' the plush curtains were swept aside, and the big show was on.

"The programme imparted the info that the opera was all in one act, with the scene showing the back yard of Electricity's mother's palace, around jolly old Athens or Troy, or some other one of them up-State towns.

"There was a well off right, and when the show began a flock of dandies, carrying art jugs, were filling them with property water, and then wandering around the stage, with the aforesaid art jugs reposing at rakish angles on their shoulders. They must have been filled with liquid air, otherwise they'd a spilled the whole mess, the way they was totting them.

"I had me French grammar in me pocket, and I discovered they was jolly ladies in waiting to the queen mother, getting a little water from the well, on account of the plumbing in the palace being out of gear.

"After they'd kept the Queen waiting for the water about ten minutes, the back door of the palace blew open, and out walks a couple of grilkins—one all flossied up in blue, with a toga, and the other, who I soon pined was Electricity, doing a masquerade as a kypsy fortune teller.

"Electricity had an awful grouch on—seems her fond mamma, in a fit of absent mindedness, had used an ax on popper to such good effect that she paraded his bonny block from the rest of him.

"Then, if you were to believe Electricity, moon had gone and got chummy with a gale that was always hanging about the palace, waiting for a hand-out of Trojan prizes.

"O'Restle, the brother to Electricity and her sister Clytemnestra, was away fighting for the stars and stripes and the glory of Greece, leaving the two sisters to fight their battle with mommer, all by their lonies.

"I have given you an idea of how matters stood in the Electric household at the time the opera began.

"As soon as Electricity walked down stage and raised her hand, Director Halroff caught the signal, and called out:

"Double XX, Sic 'em."

"Then and there the guys with the bass drums started something. At first I thought they had misread, but upon consulting the programme I discovered they were interpreting Electricity's state of mind. Gee, but she had a grouch on.

"She grabbed dear sister Clym by the fin, and sang at her for ten minutes, trying to convince her she should slip in and wallop mommer one in the same place mom had handed it to popper. But Clym had a discreet nature and didn't fall for the invite. She beat it, leaving Electricity g-nashing her teeth in rage.

"You'd a-thought they'd been satisfied to indicate Elec's disposition with that much, but she must have had a fine, childish nature.

"With everything in the orchestra, excepting the drums, playing something different—the boys who poned the sheep heads began to sit up and take notice. I can only say they kicked in and drowned by the whole works.

"Holy smokes how they could wallop those drums. Sounded like a lot of ex-Salvation Army drummers earning salvation!

"That was the general scheme of the whole opera.

"Electricity, to get back to her full name, was so full of music that she kicked right in the middle of the orchestra noise and out-sang them, her top notes being peaches.

"An old grandad, sittin' near us, put away

tried to show what he could do with his musical education.

"He didn't have as much chance as a mud horse running on asphalt, but he stuck it out for a half minute, when the lady with the Strong Pipes proceeded to show him his proper place in the affair. He vamoosed as quietly as he came in—without any noise.

"Then Elec ran through his number, just to show how it really should be done.

"How did it all end?" I asked.

"Well, after about a couple of hours or so of this solo opera, and the orchestra not showing any signs of weakening, Hoscarr trotted out and declared the race a dead heat.

"And, then, I nearly forgot to tell you.

"When O'Restle got hep to the fact that

BUSHWICK TO HAVE ANOTHER VAUDEVILLE HOUSE.

Last week it became known that another big theatre is to be built in the Bushwick district of Brooklyn, N. Y. It is to be built at De Kalb and Central Avenues, and will be devoted to vaudeville. The William Morris attractions will be presented. Charles Reinhardt and Louis Heers are backing the project. Mr. Reinhardt is one of the owners of the Broadway Theatre, Brooklyn, and, with Mr. Heers, built the Fulton Theatre, that borough.

The new house will have a seating capacity of 3,000. This theatre is the fifth to be constructed or projected in the Bushwick district within a year. Percy G. Williams recently announced that he was to build a vaudeville house in Howard Avenue, which will also have a seating capacity of 3,000.

FRITZI SCHEFF SIGNS WITH SHUBERTS.

Fritzi Scheff signed contracts last week whereby she will be under the management of the Messrs. Shubert for the next three years. She is now playing under the management of Charles Dillingham, by whom she has been starred for the last seven years. Mr. Shubert says Miss Scheff will appear in the Casino Theatre, New York City, next October, in a new opera.

NEW PLAYS AT A BENEFIT.

When Billie Burke gives a benefit performance, March 15, in the Lyceum Theatre, for the Art Workers' Club for Women of the Stage, she will appear in a new play, assisted by Hilda Spong, Fred Kerr and other well known players. It is by Alfred Sutro, entitled "The Frigate." Another one act play to be produced is by Sydney Grundy, and is entitled "Sympathetic Souls," which will be enacted by Frank Mills and Isabel Irving.

A third play announced for the benefit is a one act drama by Edward Peple, entitled "The Mallet's Masterpiece," in which Edmund Breese and Percy Haswell will have the principal roles. Others who are to appear include the principals in "The Dollar Princess" and "The Arcadians." Kittle Cheatham will recite, William Chase, the artist, will make a few remarks, and Beatrice Herford will give a monologue.

SHUBERT EMPLOYEES GIVE PART OF SALARIES FOR FAIR.

Lee Shubert last week issued a general order requesting that all of the people employed in the Shubert theatres throughout the country donate one per cent. of their salaries between now and the date of the Actors' Fund Fair, May 9, to the building fund of the fair.

Mr. Shubert said: "The weekly payroll in our theatres, including actors, managers, chorus, and stage hands, varies between \$275,000 and \$300,000. The one per cent. will yield about \$3,000 a week, or \$30,000 in the ten weeks before the date of the fair. If every manager in the country would issue the same sort of order, \$50,000 would easily be raised, and every person connected with the profession would be contributing his share toward his own charity."

MISHLER TO BUILD IN ALTOONA.

J. C. Mishler will build a new theatre in Altoona, Pa., at Eleventh Avenue and Eleventh Street.

Mr. Mishler states that the house will be a home for vaudeville. It will be complete in all its details, built entirely fireproof, and with a seating capacity of possibly 1,200. He is to its management. Mr. Mishler said he had not altogether made up his mind as to whether he would manage it himself or lease it.

Regarding the plans for this proposed new theatre, Mr. Mishler says that they are not yet entirely completed, but that the bidding will be thoroughly up-to-date in every respect.

JOSEPHINE SABEL RETURNS.

Josephine Sabel, the well known vaudeville singer, returned aboard the *Kaiserin* from a tour abroad last week. She had been away a year and three months, singing in Johannesburg, South Africa; in Paris, Vienna, Budapest and at the Palace Theatre, London.

DOROTHY DONNELLY.

Miss Donnelly was born in New York, Jan. 28, 1880, being the daughter of Thomas Lash Donnelly, for many years lessee and manager of the Grand Opera House in this city. She was educated at the Convent of the Sacred Heart, and made her first appearance on the stage in the stock company of her brother, Henry V. Donnelly, at the Murray Hill Theatre, New York, remaining there three years, during which she worked up from maid's parts to leading business. In 1902 she supported Robert Edson, playing Madame Alvarez, in "Soldiers of Fortune." In the Spring of 1903 she created the part of Kathleen Na-Houlhan, in W. B. Yeates' play of that name, under the auspices of the Irish Literary Society. In December, 1903, she created the title role in George Bernard Shaw's "Candida" in this country, and early in 1904 she was the first exponent in New York of the part of the Lady in "A Man of Destiny." She also played the part on tour. The same year she created the part of Maja, in Ibsen's "When We Dead Awake." She was the original Ruth Jordan in "The Little Gray Lady," playing the part the season of 1905-6, and the following season she played Louise Stolbeck, in "Daughters of Men." She played Marion Manners, in "The Movers," produced at the Hackett Theatre, New York, Oct. 3, 1907, and afterward went on tour in "The Lion and the Mouse." She is now appearing in "Madame X," at the New Amsterdam Theatre, this city, in which she has made the success of her career. Her work in the title role of this play has called forth the highest praise of the critics of New York, and ranks among the most remarkable performances seen on the metropolitan stage.



DOROTHY DONNELLY

"Old Kid Grouse, who wrote this dainty thing, was a wise boy. While Electricity was standing there crooning to herself in a high C, Grouse had prepared to fill in with some fireworks from the musical union.

"Professor with the Baton, seeing the Elec. was shy on what to do, called out:

"Passes! Passes! Deadheads! House mit 'em."

"That was enough.

"The four harps—the instruments, not the guys playing 'em—stretched out like a quartette of Marathon runners and did a little stringing work that would make you think they were handling wires charged with the stuff after which the heroine was named.

"They raced like the devil, back and forth, when all of a sudden thirty-three violin players, thinking the harp guys were getting the best of it, kicked in with a little fancy bow work, doing the playing back of the bridge, which made a noise like a troupe of elephant rats squeaking for breakfast.

"Reference to programme, page three, said this was indicative of what Elec. was thinking about. Gee, I wouldn't 'a had her thoughts for a mint.

"But while the harps and the violins were racing like mad, the director, seeing the trombones were sitting by doing nothing, gave them their card rate for opera, tipped them off, and before you could say anything, they, the whole nineteen of 'em, began blowing clarion blasts on the brasses. Three chandeliers were shattered from the crashing shock.

his ear trumpet and tried to give a testimonial to the audience, claiming his hearing had returned after thirty-nine years. He was 's-s-shed' down, and subsided, bewildered.

"After order had been restored, the main noise maker crooked his little finger and gave the hidden sign that the oboe soloists could have a short turn at the massacre.

"They did their very best to uphold the ancient traditions of the Oboe Union, and then just about the time they had blown themselves into a state of near-apoplexy, the Big Works tips off the entire bunch of mechanics and the sixty-four of 'em sailed into the score, each feller playing a solo, pickin' out the piece he liked best.

"But even at that they didn't even begin to feaze Elec. She was the original nerve kid, and the way she'd walk right into the leads of the orchestra showed she must have been a horse for punishment.

"The feller that sort of lays out the human pipes certainly was kind to that kid, for she could butt up against the whole regiment of noise nurses and make them look like pikers.

"She didn't seem to be singing anything in particular. But she wandered off into a field of harmony, all by herself, and just sang what and how she pleased as long as she had a good mind to.

"Once, after doing the big snort for ten minutes, a bluff singer walks on, sort of sneaky like, and while Elec. was leaning nonchalantly up against a stop-post, this kid

Elec had slipped one over on him, he had a dicken of a temper, you know, he got mad at mother and choked the daylight out of the old lady. You could hear the queen gurgling her way into eternity as O'Restle applied the twitch-grip on her throat. They threw mommer's beaus into the booby hatch.

"Elec was so ticked that brother had cleaned up mother, that she did a hula-hula dance, and then, all in from the hard work, did the big flop on the stage, while the guys whom she wouldn't let sing, stood around and laughed at her.

"Then the curtain came down, and we all went home, after calling Mazusa before the curtain twenty-three times, to let her know she wasn't such a bad kid, after all.

"But she sure was sore on mother!

"Reggie slept through it all."

THE STAGE YEAR BOOK FOR 1910 IS ISSUED.

The Stage Year Book for 1910 has just been issued in London, Eng., and is on sale in America. The price is one shilling, and it is worth several times the money, for it is a well printed volume of nearly 450 pages, and covers in interesting manner the stage in England, America, Australia, Germany and Paris.

There are many excellent illustrations of notable players in all the above mentioned countries. The book is a remarkable volume, and should be secured by every English speaking player.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 10

WILLIAM WHEATLEY.

William Wheatley, one of the best and most popular actors of his day, was born Dec. 6, 1810, in New York City. He came of a distinguished theatrical family. His father, Frederick Wheatley, who was for many years attached to the old Park Theatre, New York, died in 1836, while playing an engagement in Philadelphia with his daughter, Emma, afterwards Mrs. James Mason. His mother, who was for more than twenty years unrivaled on the stage of the Park Theatre, New York, in her impersonations of old women, died July 18, 1872. His sisters Julia and Emma attained eminence in the profession, Julia in the opera as a contralto singer, and Emma in the drama.

William Wheatley made his debut on the stage at the Park Theatre, Oct. 13, 1826, being not quite ten years of age, as Albert, in "William Tell." W. C. Macready playing the title role. His performance gave so much gratification to Mr. Macready that the great English actor engaged young Wheatley to accompany him on his starring tour and play the role of Albert.

On William Wheatley's return to New York he re-appeared at the Park, playing "Tom Thumb," which was gotten up expressly by Mr. Simpson to show Master Wheatley in the character of Tom. The piece had a long run and the young star made a hit. For several subsequent seasons he was the principal representative of children's characters at that house. He was a clever dancer, and many a time he executed a dance between the acts, a feature in vogue in those days.

At the opening of the Bowery Theatre, New York, on Aug. 1, for the season of 1833-34, he was engaged for walking gentlemen.

J. B. Booth being the Cassius, and J. W. Wallack the Brutus. He left the theatre when it closed Jan. 1, 1844, owing to bad business. Then followed engagements at other New York theatres.

In 1847 he starred with his sister, Mrs. James Mason, opening Jan. 11, of that year, at the Park Theatre. In 1850 he was again in Philadelphia, at the Walnut Street Theatre.

The following year he decided to retire from the stage, and took a farewell benefit on March 24, 1851, at the Chestnut Street Theatre, with "The Hunchback" and "The Serious Family" as the bill. In the former Mr. Wheatley played Sir Thomas, and in the last named piece he was the Capt. Murphy Maguire. His retirement was caused by his desire to embark in another business, and he came to New York where for about a year he acted as clerk in the brokerage office of his brother-in-law, Edmund H. Miller, on Wall Street.

About this time the country was in the firm grip of the gold fever. Thousands of Eastern men were moving Westward in the hope of "striking it rich" in the then recently discovered gold fields of California. Commodore Vanderbilt, seeing the necessity of transportation to the Western coast, there being no transcontinental railroads at that time, established a steamship line on the Atlantic Coast from New York to Greytown, Nicaragua, up the San Juan River by the river steamboats of the Nicaragua Transit Co., to Lake Nicaragua, thence to Virgin Bay, and then, by pack mules, across the rest of the isthmus (about eleven miles) to San Juan Del Sur, on the Pacific. From this point the gold seekers continued their journey by

girls. The accident resulted in the instant death of six of them, and several others were so seriously injured that they died soon afterwards. Among those who perished were the well known Gale Sisters.

Mr. Wheatley continued to manage the Continental Theatre until January, 1862, when the owner demanded an increase of rent, which Wheatley declined to accede to, and he withdrew Jan. 7 of that year. Coming to New York he joined Harry Jarrett, E. L. Davenport and J. W. Wallack, in the management of Niblo's Garden. The opening company was a strong one, and included: Mr. and Mrs. J. W. Wallack Jr., Mrs. Julia Bennett Barrow and E. L. Davenport. This was followed by a starring management of John Collins, which opened poorly. Mr. Wheatley's partners became disgusted and withdrew, leaving Wheatley sole manager. Business at once picked up and the engagement was a huge financial success.

The regular Fall and Winter season commenced Sept. 15, with Edwin Forrest in a round of characters. He appeared four nights a week, Mathilda Heron playing on the off nights.

On Jan. 26, 1863, the new Chestnut Street Theatre, Philadelphia, was first opened to the public, Mr. Wheatley being its manager. He attempted to run this theatre in conjunction with Niblo's Garden, but after a short season he abandoned it, and confined his entire attention to management in New York. On June 1, 1863, he produced in Niblo's Garden "The Duke's Motto," in which he acted with much success the character of Lagarde.

The other notable productions during his management were "The Corsican Brothers," in which he acted Louis and Fabian; "Satanstoe," "The Enchantress," with Peter Demings and his daughter, Caroline; "Bel Demolito," with Vestval; "The Countess Soothsayer," with Barney Williams and wife; "Arrah-na-Pogue," and for his last professional act, "The Black Crook," which enabled him to retire from the stage Aug. 31, 1868, with a competency, he having at that time disposed of his interest in the theatre to Messrs. Jarrett & Palmer, who had been his partners since the original production of that spectacle, Sept. 12, 1866.

Mr. Wheatley died Nov. 3, 1876, at his home, 120 East Twenty-third Street, New York. He had been married three times. The funeral took place on Monday morning, Nov. 6, at half-past ten o'clock, from the Church of the Messiah, at the corner of Park Avenue and Thirty-fourth Street. Owing to the early hour and there being rehearsals at some of the theatres, the attendance of professionals was not so large as it might otherwise have been. Among those present were several managers and prominent actors and actresses. The church was draped in mourning, and on the altar table was a profusion of flowers, contributed by various members of the profession. Among those present were Jarrett & Palmer sent a cross and an anchor. There was a wreath from a few who had appeared in "The Black Crook." Mr. Wallack sent a cross and a broken column. The body was in an oak coffin, covered with black cloth, and having solid silver handles. On the plate was the inscription: "William Wheatley, died Nov. 3, 1876, aged 66 years. There were no pallbearers. The remains were interred in Greenwood Cemetery."

THE WALLACKS NEXT WEEK.

Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

So far as actual credentials prove by way of agents' contracts, newspaper notices and the like, Charles M. Guinness claims, and proudly too, that he can show records of towns he has played and entertained, to the prodigious number of 2,346. As interesting data to brother players, such a record should surely be awarded cordial publicity and congratulation.

Of course, it has taken many years to accomplish this, and the clever actor-manager-entertainer is no longer a young man. So long ago as 1891 THE CLIPPER recorded the news that Charles Guinness had not closed his season since 1871 to that date, and during that time had appeared in 1,538 cities and towns. He then discontinued management of his company on the road, after having piloted it through various vicissitudes and successes for twenty years, Summer and Winter. Since that time Guinness has been engaged in monologue work, in which he has ever been successful, and that, added to his other professional work, gives him an aggregate of forty years before the public.

Though hundreds of times urged by his friends and well wishers to star at the head of his company, he always considered discretion the better part of ambition, at the same time noting that while many such aspirants were really starting, they were pretty close to starving at the same time, and he wisely continued in his modest efforts to simply entertain and amuse.

Early in his career Guinness determined to make a record in professionally visiting the greatest number of places, and states that he certainly accomplished the task, standing alone in this and in a class by himself. It remains for others in the business to show a similar result if they can.

Charles Guinness is now peacefully sauntering along the shady side of life's great highway, and in the estimation of his friends, he grows better as he grows older, though, according to the same valuable opinions, he was always a good man—a good worker and a good friend.

This eminent entertainer also won another appellation in his youthful career as drummer boy in the Eleventh New York Heavy Artillery. He was later enrolled as orderly sergeant of Co. L, Seventeenth Illinois Cavalry, and at this time he earned the title of "soldier-poet," by his original songs and poems. He has always continued the work of verse writing, and shortly intends to present his complete collection in book form.

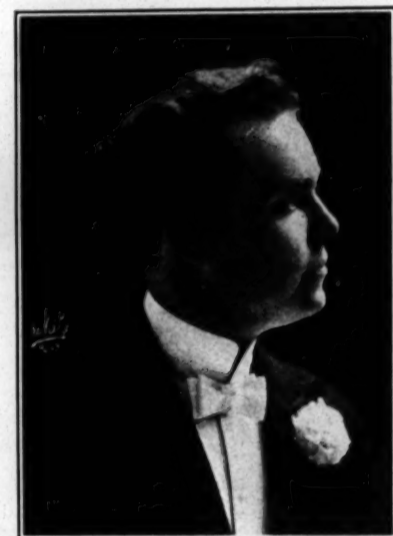
Guinness has many experiences to relate concerning his disappointments in failing to be mustered into the U. S. service. The patriotic youngster enlisted three times in his native State, New York, but being an orphan and without a guardian, he could not enter. Not discouraged, he went West to Illinois, and was later enabled to join the army by choosing the captain of his company as his guardian. When the war ended,

he was mustered out of service with his regiment in 1866, after which he attended business college for a term, later succeeding to a small position. After a series of experiences in different callings, he finally entered the theatrical profession by way of the Chicago Dramatic Society, continuing in the work up to the present. Although having earned a rest, he has recently been considering some flattering offers to enter vaudeville.

Bert McGarvey, a handsome "imitator of the gentler sex," recently had a unique interview with a Kansas City reporter, and is still wondering whether it appeared in print, and also entertained some curiosity as to the *raison d'être* of it. Likewise he will hereafter be sure of the name of the publication before giving the interview.

He had been interviewed several times, the result appearing in prominent newspaper space, so when yet another young representative came upon the scene with a similar object, he was readily admitted to McGarvey's dressing room. After a few minutes' talk, the young vaudeville star soon saw that the reporter was a beginner at the work.

Having ascertained the weight, age, diet, etc., of the young man who could look so like a young woman on the stage, the interviewer remarked that he thought the data would make a most interesting article for his paper, and thereupon requested a photo-



NED NORTON.

Straight man with Fads and Follies Co. (Eastern wheel), this week at the Gayety Theatre, Brooklyn, is conceded one of the best dressed men in burlesque. In the first part he changes six suits of clothes. He has lately added a monologue and singing act in the olio. He has received flattering offers for musical comedy for next season.

graph. While McGarvey was looking in his trunk for it, he casually asked: "And what paper are you on? I didn't get your card."

"A stock yards paper," and before he could further identify himself, McGarvey, who "saw stars" at this announcement, had dropped his trunk lid on his fingers, thus painfully interrupting the interview for a moment. When the ache had partly subsided, the actor exclaimed:

"What! interview me for a stock yards paper!" then adding more mental pain to the physical hurt from which McGarvey was suffering, the caller innocently prattled on:

"Why, yes, I'm the associate editor of *The Sheep and Hog Journal*."

As yet the young actor is in the dark as to why a paper representing this great branch of Western industry and commerce should be exploiting a theatrical column, if indeed it is.

Kelcey Conboy, at present playing Western vaudeville with Ella Cameron, in "The Nutty Family," overheard some conversation recently between two "natives" in the hotel lobby of a town they were playing.

One of them was reading a bill, posted on the wall, containing a list of plays to appear within the following few weeks. Reading aloud to his friend, the countryman came to those entitled "The Three Twins," "The Goddess of Liberty," and several others, ending with Louis Mann, in "The Man Who Stood Still."

"Well," said the listener to the reading of the list, "I certainly shan't put down any money for the man who stood still—I saw him last season. What a nerve to charge 1.50 for him!"

"What did he do?" asked the other.

"Oh, he stands on the stage," exclaimed his friend, "and then he raises his arm and he holds it up straight and stiff, then he raises the other, then he walks right straight ahead, then he bends over—and all such like stunts, and all the time he never so much as winks an eye."

Conboy being much amused at this description, which he quickly realized could have no reference to the Louis Mann play, drew the man out into further explanation and found that "the man who stood still" was either the famous "Phroso" or some similar mechanical figure of vaudeville fame.

J. S. Bavis, of Bavis and Dalrymple, and their company of royal marionettes, tells a funny incident that further illustrates how really foreign some stage business is to the understanding of many who are infrequent patrons of the playhouse.

On returning to the hotel, after an opening night in a Kansas town, the landlady pleasantly informed Bavis that she had been to the theatre that night to see their show.

"And did you like it?" inquired Miss Dalrymple.

"Yes, indeed," replied the dear old bliscuit and prune provider. "It was fine, but I

can't seem to understand how you manage to make yourselves look so small."

This struck Bavis as being so ignorantly funny that he did not attempt to enlighten her as to the marionette make-up.

Charles Kuehle, of Williams, Kuehle & Co., vaudeville promoters, booking acts, attractions and theatres all over the globe, sends a short sample letter which shows how far the true meaning of their advertising has penetrated into a backwoods town not a great distance from their Charlotte, N. C., office.

The envelope bears the address, "Theatrical Book Agent," while a sheet of paper torn from a school copybook, has the following request:

"Please send me your adres and what your book is worth. I will elose for this time. Yours truly (signed).

OUR HAVANA LETTER.

FROM OUR OWN CORRESPONDENT.

HAVANA, Feb. 20. The theatrical business in Havana is proving to be a surprise, and a disagreeable surprise at that to most of those directly interested. What was expected, and in some cases better than what has happened, has been very few engagements which came out with figures on the right side of the ledger.

Many have been the conjectures as to the cause of this, and the blame has been placed in various quarters. Some place it on the government—but why, no one can exactly say, for the condition of the government's finances is normal, there is a good amount of public work going on, the same number of people hold government jobs and should have the same amount of money to spend on public amusements, but the business has not been forthcoming. Some say that the lottery is the cause, that if a person has a bit of money and decides to go to a show, he is sure to meet a lottery ticket vendor, and the money that goes to the lottery might have landed in the box office of some theatre.

But in the opinion of this correspondent neither of the above mentioned causes is totally to blame for the poor business. I am afraid that politics has something to do with it, but it is racial politics. There is a large Spanish element here still loyal to the mother country, endeavoring to perpetuate Spanish customs, Spanish traits and Spanish modes of living. It is a recognized fact that the theatre is a great educator. Therefore, if any class of amusements besides Spanish are given at local theatres, the teachings will lead the people away on new lines, establish new customs and give them new aspirations. A few examples might assist me to bear out this statement.

Early in the season two companies announced dates at the two principal theatres of Havana. At the National Spanish company of very ordinary talent was billed, at the Payret an Italian company of more than ordinary ability was engaged. The Spanish colony in the city at once began to wave the Spanish flag and demand that the players of their own country be patronized. The consequence was that the Payret company did a poor business, and the engagement, which was an artistic success, was a financial failure.

Then C. W. Bennett, of New York, came to Havana and established a vaudeville plant, and went to a great deal of expense to get first class talent. He placed his prices ridiculously low. But at the same time a new theatre was opened, the Politeama, owned by Spanish capitalists and managed by a Spanish-Cuban. The red and yellow flag was raised again, and the Bennett engagement lasted only a month. His acts were good, his prices were low, but he did not get the crowds. But for the Politeama there was a curious fate in store. The public soon learned that most of the attractions for that place were coming from the States, also, that there was a deposit in New York to guarantee the performers' pay, and good as the Politeama's bill has been ever since it was opened the house cannot be said to be making any money.

The Politeama has two theatres, one used for vaudeville, and the other used only for grand opera. The opening bill for the grand opera season was headed by Madame Nordica. She is an American artist. Can anyone imagine Nordica being compelled to sing to thirty-six paid admissions downstairs on a night when there are good weather conditions? That is what she experienced here, and still the Cubans are noted for their love of that kind of music, and have crowded houses for singers of far less reputation and ability. And the vaudeville can boast of a little better treatment of audience. It would make little difference here if a performer would walk across the stage first on one ear and then on the other, whether he would dance a clog dance on his little toe, balance a two thousand pound weight on his nose or juggle an elephant and a bottle of nitro-glycerine in the air. Such performances would create no furor. But let a Spanish girl come out with a pair of castanets, clack them a few times, give her embroidered shawl a few waves, and at the same time dance very poorly, the audience will go wild. She will be recalled, and if she can sing a song not over nice, it goes, and goes well.

The Spanish government is now sending its most famous educators, lecturers, poets and performers to Cuba to keep up the teachings of the Spanish customs. The Cubans have already to a great extent forgotten their oppression during the Spanish regime. The Spanish teachers can by no means get their ears by speaking in Cuban language, and the strain of being upbraid in Cuba by the Spanish element, still loyal.

American players, however good they may be, do not speak the language of the country, even if their acts are not talking acts. Their dances do not appeal to the people here, because the strains of the American music does not appeal in the manner that Spanish music does.

If a Cuban desires to impress an American here that he knows an American song, he will sing "After the Ball," "Just One Girl," or some song from "Florodora."

"The Merry Widow" made a hit in Havana, but it has a Spanish look, and the performers are Spanish. An American company tried to make it go over a year ago, but it failed miserably, although their principals and chorus were better than the Spanish outfit.

What is the answer? The example is not yet worked out. Father Time is the only mathematician who can figure that out. In the meantime it is likely that many more hopeful managers will get stung, many players accustomed to applause wherever they go will strain their ears for the sounds of approval, and many ambitious to rise in the profession by means of the starring stone Havana might be, will become discouraged, and close what might have been a successful career had they not been treated coldly by a Havana audience.

GEORGE H. BRENNAN T.L.

George H. Brennan, the theatrical manager, is ill with pneumonia at the Hotel Arlington, New York City. The statement was made last week that the crisis of the disease had been passed safely.



WM. WHEATLEY AS ROMEO.

These were indeed the palmy days of the Old Bowery, for Hamblin, the elder Booth, the elder Conway, and the rising Edwin Forrest made for that house a world-wide reputation. Here, too, the celebrated George Jones, Count Joannes, appeared, and became a warm friend of Mr. Wheatley, which friendship lasted till the latter's death. The Count used to give young Wheatley lessons in small-world fencing. Mr. W.'s first great success at the Bowery was as Lucullus in the *Damon* of Forrest. His Iago was also a marked performance.

When the Summer season at the Park began, July 7, 1834, William Wheatley was the principal walking gentleman, and he continued to be a member of the company at that house until 1841. During that time he attracted attention in such characters as *Laertes*; *Henry*, in "Speed the Plough"; *Michael*, in "Vetorpe"; *Nicholas Nickleby*; *Charles Courtly* and *Henry Morland*. Later he acted with much success Sir Thomas Clifford, Alfred Evelyn and Claude Melnotte. During his early career at this house he used to announce the following night's bill in front of the curtain, while attired in a neat court suit, a custom of those days.

When "London Assurance" was produced for the first time in America, Oct. 11, 1841, Mr. Wheatley was in the company, the full cast being: J. S. Browne, Dazie; Harry Placide, Sir Harcourt; W. H. Williams, Douy; W. H. Latham, Mark Meddle; Fisher, Max Harkaway; William Wheatley, Charles; A. Andrews, Cool; Charlotte Cushman, Lady Gray; Mrs. Monon, Pert; and Miss Clarendon as Grace Harkaway. Wheatley's performance of Charles was considered one of the best pieces of acting witnessed for some time. He followed in a range of characters, such as Claude Melnotte, Romeo, Ranger, Young Rapid, Mercutio, Vapid, Gosamer, etc., all of acknowledged success. Before he had reached his twenty-fifth birthday he became the stage manager of the National Theatre, corner of Church and Leonard streets, New York, then under the management of Andrew Wilson.

Leaving the National in 1842, he was induced by Charlotte Cushman to take the leading business at the Walnut Street Theatre, Philadelphia, under the management of E. A. Marshall. He made his appearance there as Doricourt, in "The Belle's Stratagem." The company consisted of Charlotte and Susan Cushman, Alexina Fisher (Baker), Mrs. Jones, Wm. Blake, Thos. Hadaway, Henry, E. L. Davenport, Chippendale, Mrs. Maeder and Mrs. E. N. Thayer. While there Wheatley played Othello to the Iago of the elder Booth.

In 1843 Mr. Wheatley returned to the Park Theatre and opened Sept. 11 as Alonso, in "Pizarro." When "Werner" was produced, Oct. 4, he acted Uric. He played Marc Antony, in "Julius Caesar," Nov. 13,

steamer. Everyone's attention was directed to the westward movement, and Mr. Wheatley, believing that he had given up the stage, thought he could turn it to good account. Not as a gold seeker, but as a cattle raiser. The steamers of the Vanderbilt route on both sides of the continent required to be supplied with beef, and it was Wheatley's plan to raise cattle on the isthmus and fill this demand.

Accordingly, early in 1852 he, in company with Joseph Whitton, went to Nicaragua for this purpose. On arriving in that country they found the plan was impracticable, there being nothing in that country on which cattle would thrive, except that brought from the United States or Mexico, an undertaking too expensive to be considered.

This was an unlooked-for setback. However, an opportunity for them to remain there soon offered itself. The passengers going to and from California were obliged to wait for two or three days at Virgin Bay (at which place the transit company had its office) for a connecting steamer. Besides the adobe huts, occupied by the natives, there were a number of houses built of canvas, the owner of each of the latter giving his place the high sounding name of hotel, and it was one of these which offered Wheatley and Whitton their opportunity of proving that their trip was not altogether a fiasco. The owner of the "American Hotel" was ill with the tropical fever and desirous of returning to the States. He jumped at an offer for the hotel, and thus William Wheatley, the popular actor, found himself in the (to him) new role of boniface, a position which he filled for twelve months with none too great success, for at the end of that time he and his partner were as glad to leave the place as was their predecessor.

On their return to New York, as soon as he could rid himself of the tropical fever which had fastened itself upon him, Mr. Wheatley went to Washington, D. C., where for a short time he was stage manager of Ford's Theatre. He then went to Philadelphia and became stage manager of the Arch Street Theatre, then under the direction of Thos. J. Hemphill.

In August, 1853, in co-partnership with John Drew, he assumed the management of the Park Theatre, New York. When Mr. Drew retired, Mr. Wheatley associated himself with John S. Clarke. On the conclusion of this latter partnership Wheatley continued as sole manager until the Spring of 1861, when he gave up the house, and on Sept. 9 of that year he opened the Continental Theatre, on Walnut Street, above Eighth Street, that city, with "The Tempest."

Five nights later, during the performance, the dress of one of the dancers took fire, and in endeavoring to extinguish it, the flames set fire to the dresses of some of the other

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Releases of March 8.
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MY MILLINER'S BILL—A bright little comedy. No. 6599. Code, VESTIGABAS. App. length, 400 feet.

Releases of March 11.
HIS FIRST VALENTINE—Especially arranged by the author, Roy Norton. No. 6600. Code, VESTIGABIT. App. length, 770 feet.

LOVE DROPS—A laughable film. No. 6601. Code, VESTIGATOR. App. length, 230 feet.

Releases of March 15 and 18.
FRUIT GROWING, GRAND VALLEY, COLORADO—(Industrial). No. 6602. Code, VESTIGING. App. length, 570 feet.

A MOUNTAIN BLIZZARD—(Comedy). No. 6603. Code, VESTIGIOS. App. length, 425 feet.

Release of March 18.
FRANKENSTEIN—(Dramatic). No. 6604. Code, VESTIGLO. App. length, 975 feet.

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NEW HIPPODROME WILL COMPETE WITH SUMMER PARK.

BASEBALL GROUNDS TURNED OVER TO THEATRICAL PURPOSES.

What looks to be severe competition for the Summer parks has just developed in New York City, in the shape of a Hippodrome and Stadium, whereby the ball parks will be turned into recreation resorts during the time when baseball is not being played. Mark L. Stone, one of the most widely known amusement promoters in the world, and Wm. Connam have joined forces in securing the lease of the American League Baseball Park on Broadway, New York City, also twenty-six other prominent parks throughout the country.

Mr. Stone plans to inaugurate a series of hippodrome and aerial and other acts of a nature seldom seen except beneath the largest of round tops. The lease of the American League Park is secured from Frank Farrell, president of the American League Baseball Clubs. The park will open about June 4. John Tippetts, well known theatre owner of St. Louis, left for Europe a few days ago on a park mission to secure European novelties for the American Stadium Co., by which name the new concern will be known.

It is also very probable that Mr. Stone and his associates will secure Madison Square Garden for the same purpose. This will be the first time in New York's history that Madison Square Garden has ever been open to the public at popular prices. Ten, twenty and thirty cents will be charged, three shows a day will be given. As the seating capacity is about 10,000 it is expected that the venture will prove highly successful.

The baseball park idea was conceived by Mr. Stone several years ago, but his various other interests prevented him from taking action until this Summer. A portable stage will be used, and the diamond will be covered with a large mat. Performances will be given every afternoon except when there is a game of baseball, and every night. The lighting will be arranged by a series of arcs thrown from different corners of the field, patterned something after the idea of those used at the automobile racing at Brighton Beach last Summer, which will make the al fresco stage as brilliant as high noon day. Special line of pictorial paper has been ordered, and the promoters expect to open the park with one of the most gigantic bills ever presented to the American amusement loving public.

"MARVELOUS GRIFFITH."
E. K. Nadel, manager of "Marvelous Griffith," sends the following: "Griffith, the mathematical wonder, who was a big feature at Keith's, Boston, week of Feb. 14, received an invitation from the faculty of Harvard University to give a private demonstration before about forty of the instructors, headed by Prof. Coolidge, of the mathematicians, and Prof. Hugo Munsterberg, of the psychologists, and the figure wizard came out of the fray with flying colors. Griffith turned the tables on the professors and at one time had eight of them at the blackboards on a problem which he solved mentally, and in every instance the answer was correct. The exhibition was declared one of the most remarkable ever given at the University, and the following day the newspapers devoted a great deal of space to the affair."



R. RICHARDS—THE CARL DAMANN FAMILY OF EQUILIBRISTS.

NEW THEATRE FOR DOWNTOWN NEW YORK.

Thomas W. Lamb, as architect for the new Clinton Street Amusement Company, filed plans on Feb. 24 for a new three story theatre to be erected for the company at a cost of \$60,000, at 58 to 62 Clinton Street, New York City.

It is to have a frontage of 55 feet and a depth of 89.11 feet, and will be built of ornamental brick trimmed with limestone, the facade having a large central bay with mullion windows, flanked by smaller bays and crowned with a parapet carrying a flagstaff. It will have a balcony and a gallery.

GERTRUDE ELLIOTT TO STAR.

Gertrude Elliott, the wife of J. Forbes Robertson, will be starred shortly in a new play by Frank Stayton. Maxine Elliott has decided that Mrs. Robertson is worth while bringing out in a part built especially to fit her genius. The new play is barely outlined, and the chief object of Mr. Stayton's visit is to find out whether or not to place the scene in America or England.

ENGLISH PLAYWRIGHTS HERE.

Frank Stayton, author of "The Inferior Sex," in which Maxine Elliott is appearing at Daly's Theatre, arrived in New York on the Philadelphia Feb. 24, on his first visit to this country. Mr. Stayton will remain here about a week, and will then return to London.

Alan Campbell, son of Mrs. Patrick Campbell, also arrived 24. He has come to this country to bring a sketch in which Mrs. Campbell will appear during her vaudeville engagements here.

FRANK MILLS SUCCEEDS THE LATE CLAY CLEMENT.

Frank Mills, formerly leading man for Olga Netherale, and well known as leading man, has succeeded the late Clay Clement in the role of the Dragoonman, in Harry Miller's "The Servant in the House."

ORPHEUM'S WORLD WIDE INVASION.

Martin Beck and M. Meyerfeld Jr. Arrange with Alfred Butt for Interest in Barrasford Tour and Achieve International Vaudeville Circuit.

GLASGOW IS ADDED TO WORLD'S CIRCUIT.

The announcement made in last week's CLIPPER of the new world wide vaudeville combination is most important to the vaudeville performer. This combination has long been Martin Beck's ambition, and it is now realized.

Further arrangements for the proposed world's vaudeville circuit were made last week when Messrs. Beck and Meyerfeld Jr., in conjunction with Alfred Butt, of London, arranged by cable to add Glasgow, Scotland, to the international tour. The theatre in which an interest was acquired is the New Alhambra Music Hall, now in course of construction by the Glasgow Alhambra, Limited. This house will be ready to open by Sept. 1, and Mr. Butt says it will be an exact replica of the fashionable Palace Theatre, in London. Several innovations are planned which never before have been ventured by a management in a provincial music hall, such as an orchestra of thirty musicians and a programme of fifteen feature acts.

Further details of the big international vaudeville deal are as follows: Through a transfer of stock that will take place upon Mr. Butt's return to London, Messrs. Beck and Meyerfeld will gain control of a portion of the interests of the late Thomas Barrasford, of London and Paris, in what is generally known abroad as the Barrasford Tour. This circuit, one of the most powerful vaudeville chains of houses in England and the continent, either operates or affiliates with every important music hall and hippodrome in Europe and the great Orpheum circuit, together with its Middle West connections and its Eastern affiliations—the United Booking Offices of America—comes an international organization of gigantic scope and influence. It will add an important world-wide association to all those American enterprises known as the Affiliated Vaudeville Houses of America, which includes the Orpheum circuit of the West, from San Francisco to Chicago; the Kohl & Castle, Frank Tate and Anderson & Ziegler theatres of the Middle West, and the important Eastern vaudeville houses of B. F. Keith, F. F. Proctor, Percy G. Williams, Hammerstein, Harry Davis, M. Shea, and the others who make up the United Booking Offices here. Messrs. Beck and Meyerfeld will also have the added distinction of being the first American managers to be directly interested in vaudeville theatres in Europe, and the interchange of performers and acts will provide novelties in both countries.

The Barrasford houses in which the American managers become interested are: The Alhambra Music Hall, in Paris; and in England—the Hippodrome, Brighton; Hippodrome, Liverpool; Hippodrome, Leeds; and Hippodrome, St. Helens, etc., together with joint booking associations with the Palace Theatre, London, and several other important provincial houses and circuits, including, in all probability, the De Foe tour. To this list in the near future will be added several other European music halls, including one in Berlin, where an option on a desirable location is already held by the parties interested.

By the arrangement just entered into between Beck and Meyerfeld and Mr. Butt, the latter takes rank as the foremost vaudeville director of Europe, by directing the foreign end of this around-the-world enterprise.

The growth and expansion of the Orpheum circuit of theatres has been in every way remarkable. This latest move makes it the most important and far reaching chain in the world, although previously it had already become the largest in point of numbers. Just a year ago the new Orpheum theatre house was dedicated in San Francisco, and this house stands as a monument to the extraordinary activity and ability of the theatrical general who control this circuit. The new house stands on the same site as the original Orpheum, where less than a decade ago it was the only possession of this corporation which now operates, owns and controls thirty-nine first class vaudeville theatres in this country, and has done more to bring this popular form of entertainment up to its present high standard here than any other factor.

Martin Beck is unquestionably well qualified to achieve this globe encircling chain of vaudeville houses, for he has made a careful study of conditions and needs abroad as well as at home. Each year during the past five he has devoted at least four months to travel and observation in Europe and in the Orient, and his popularity extends around the world. In addition to this the Orpheum already has its branches established with representatives in London, Paris, Berlin and St. Petersburg, all thoroughly familiar with the conditions locally, and working in close co-operation with their general manager here.

On the other hand this transaction brings into prominence here for the first time, Alfred Butt, one of the youngest and most able English theatrical managers, who has heretofore confined his activities to England, where he is well known. For several seasons the fashionable Palace Theatre in London has been under his personal direction, and the prosperity and vogue it has enjoyed during that time has been so unprecedented as to become a part of stage history in the British metropolis.

BOSTON MANAGERS ASKING FOR WITHDRAW BILLS ASKING FOR SUNDAY LIBERALITY.

A communication from Boston, Mass., dated Feb. 21, states that Judge J. A. Brackett notified Senator Harvey, chairman of the legislative committee on legal affairs, on the above date, that the Boston Theatre Managers' Association has voted not to ask for any new Sunday legislation this year. There were two bills, one asking for a law which would enable all the theatres to remain open Sundays.

DILLINGHAM'S OFFICES MOVED.

Charles Dillingham's business staff last week moved their offices from the Knickerbocker Theatre Building, New York City, where they have been for nearly ten years, to the Globe Theatre. At the Globe the manager and his aides will occupy the three floors over the Broadway entrance to the theatre.

FERN FOSTER.

Fern Foster, who plays the role of Alaska, in "The Heart of Alaska," was formerly private secretary to Col. Henry Waterson, of the Louisville Courier Journal. This announcement is made to correct a typographical error which appeared in a recent issue of this paper.

GRACE MERRITT FOR VAUDEVILLE.

Grace Merritt, under William A. Brady's management, this season, and who starred in "When Knighthood Was in Flower," is to go into vaudeville in a play called "Her Wedding Eve," by Thomas M. Heffron, stage manager for Harrison Grey Fluke.

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MONTGOMERY AND STONE TO RE-MAIN AT THE GLOBE.

Charles Dillingham has decided to keep Montgomery and Stone, in "The Old Town," at the new Globe Theatre for the rest of the season, and therefore he has been forced to arrange for the production of "The Echo," in the Studebaker Theatre, Chicago, early in April, when Richard Carle will make his first appearance as a Dillingham star. "The Echo" will come to New York early next season.

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THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

G. W. C. Conrad.—We do not know present whereabouts of party. Address him in care of this office and we will advertise the letter in THE CLIPPER letter list.

G. F. Glenford.—See answer to G. W. C. above.

CARDS.

H. J. G. New York.—According to the standard rules of pinochle, in a two-handed game, each player is obliged to take every trick he can after the cards are all drawn from the deck on the table. That is, he is obliged to beat every card played by his opponent if he holds a higher card. This applies to the game of sixty-six.

MISCELLANEOUS.

"ORANGE."—John Meagher walked 8 miles in 58 minutes 37 seconds, New York City, Nov. 20, 1882. Perkins' best time was 8 miles in 59 minutes 5 seconds.

J. B. Manchester.—It is perfectly proper to use "Esq." or "Esquire" after a man's name, providing "Mr." "Hon." or other similar word does not precede the name. It is not, however, as much used as it was thirty years or more ago.

FRANK C. HUFFMAN'S APPEAL.

Frank C. Huffman, well known as a manager, has been suffering from locomotor ataxia for several years. He is at present located at 256 West Forty-first Street, New York.

Owing to his illness his resources are exhausted, and he would appreciate any aid which may help him to start some little business and to seek for relief from his malady by allowing him to take the new cure at San Antonio, Tex. His friends are working for a benefit for him. Frank will be pleased to see or hear from any of his friends at the above address.

DUNKLE KEEPS PUTTING THEM OVER.

W. W. Dunkle, of The South Bend (Ind.) Tribune, continues unusually successful in his writing of vaudeville sketches. Three of his acts played Chicago the past week, and the letters of endorsement he has received from the players using his work have been very flattering. He is making a specialty of straining new openings that are knockouts and up-to-the-minute crossovers that brings the laughs. The demand for his new book, "Pizz," continues strong.

HARRY LAUDER FINISHES RECORD WEEK.

Harry Lauder has packed his bundle and will sail this week for Bonnie Scotland with his share of the record receipts for vaudeville, the two audiences at the American Theatre on Saturday night having passed all previous figures.

Mr. Lauder appeared on the roof at nine and repeated downstairs to a great send-off. He was presented by Messrs. Morris and Isman with a diamond studded watch.

FOSTER THEATRE, CHICAGO, WILL OPEN MARCH 14.

The Foster Theatre, Evanston and Foster Avenue, Chicago, Ill., will open March 14. It has a seating capacity of 1,100. The vaudeville acts will be booked by E. J. Cox.

WM. B. GRAY IN BASEBALL.

Wm. B. Gray, formerly of the Glenlog Brothers, and later well known as a song publisher and manager of theatrical attractions, is now the secretary of the New York Baseball Club, in the National League.

GANE OPENS HOUSE IN READING.

William J. Gane opened a new theatre in Reading, Pa., on Feb. 28. The house is a part of the circuit of the Vaudeville Motion Picture Co. The bill will be made up of six vaudeville acts and motion pictures.

YORKE AND ADAMS RETURN TO AUSTRALIA.

Yorke and Adams closed "In Africa," Feb. 28, at Brooklyn. They are going into vaudeville again.

THE BARTHOLOMEW STOCK.

The Bartholomew Stock includes: Wilton Taylor, Roy Clements, Brown Billings, Ada Sherman and Ella Sheridan.

CHARLES HOPPER IS RESTING.

Charles Hopper, of Charles Evans and company, is taking a rest in Cleveland, O. He has been replaced by George Pettigill.

NOLAN LEAVES SNYDER.

Bob Nolan has severed his connection with the Ted Snyder Publishing Co.

A Glance at Acts New to the Metropolis.

BY HANK.

Tom Nawn and Company, in "When Pat Was King."

Closing the first half of the programme at the Orpheum last week, Tom Nawn and his company played a new sketch, called "When Pat Was King," written by Anna Marie Pollock, who has succeeded in fitting the droll little Irish comedian into a glove. The sketch has a capital central idea, its development is laughable, and there are many bright lines in it. With the invaluable aid of Nawn's comical manner and odd talk, the little piece was a succession of laughs from start to finish, and several curtain calls showed that it had completely captivated the Brooklynites.

There are three scenes, the first being laid in Professor Griffith's Oriental rug room, the second showing the royal tent on the battlefield of Sulcoit, Ireland, A. D. 968, and the third bringing the characters back to the rug room. Pat, the gardener, overhears the professor talking about lotus leaves and recognition in the physician Shan, the bullock, with whom he fought away back in the tenth century.

Pat is now Mahon, King of Munster. He has just won a great battle, and his life has been saved by Shan, the bullock, who asks as his reward that he be given a young nurse maiden. The girl pleads to save Shan, and in the midst of the sword combat between the two Pat awakes again in the present century. The bewildered Pat then admits Dr. O'Neil, the bullock, who recognizes in the physician Shan, the bullock, with whom he fought away back in the tenth century.

Mr. Nawn made almost every line count for a good laugh, and he was nicely aided by Mrs. Nawn, Charlotte Appelle and Joseph Messinger. The sketch ran about twenty minutes, on the full stage.

Strongfort.

A strong man, whose rather euphonious title is Strongfort, appeared at the New York Hippodrome last week, opening his act with cabinet posing, the curtain stand being wheeled into view on a dais, and Strongfort went through with the usual "dancing muscles" exhibition, showing wonderful suppleness and a great chest expansion along with his muscular development.

As a finish to his act he placed himself in position to hold up a heavy bridge, over which was run an automobile filled with people. He braced on his chest, during this test, something over six thousand pounds, according to the statement of the announcer. Last Thursday afternoon he was crushed, the ground just as the automobile reached the middle of the bridge, and the settling of the bridge down on the supports at either end was the only thing that saved him from being killed, apparently. As it was, he was carried off the stage, and applause for his feat was naturally silenced because of the fear that he had been badly hurt. Inquiry brought forth the information that he was not badly injured, and would go on with his performance without interruption.

Strongfort does a clever act, and as he steps from the cabinet and shows himself in repose he does not look so much the bulging muscle man that he does in the cabinet.

Relif Bros. and Miss Murray.

The Relif Bros., a well known dancing team, added Miss Murray to their act, and the new combination played at the Fifth Avenue Theatre last week. They opened with a medley of popular songs with a dance as the chorus of each one. Each of the two men gave a dance in turn, and then Miss Murray sang "You Ain't in Clover Till the Honey-moon's Over," while the men changed from sack to dress suits for a double dance. For a finale the three sang a song about "Jokes," and danced.

The dancing of the trio was graceful and showed some new, odd steps. Miss Murray has an agreeable appearance and a pleasing voice. The act proved entertaining, and ran about twenty minutes.

Little Billy.

Little Billy, a midgit, appeared at the Fifth Avenue Theatre last week with a budget of songs and dances. He opened in straight clothes, sang "Some One's Waiting," changed to Scotch kilts, and sang a Scotch song. A scencrow dance was given, and then a change made to black tights for the finale.

Little Billy has a cute appearance, and "got" the audience with him on his opening. His voice is small, but contains some melody. The dancing gained the most applause, and he acted as good as that shown by most of the larger specialists in that line. He was graceful and agile, and displayed some novel steps. The act ran about eleven minutes.

Nederveld's Darwinian Jockey.

Sim Nederveld's Darwinian jockey was a new act on the reorganized circus bill at the Hippodrome last week, the monkey referred to in the title being a frame which was dressed in jockey costume and rode a pony.

The monkey was put through his paces with a leader attached to his collar, and a second act as a sort of stable boy and ran up to hold the pony whenever the animal stood still. Last Thursday afternoon the "jockey" would not turn a somersault on the pony's back, and the other monkey was drafted as the "jockey" and made the leap. The act made a good impression.

MORRIS AND BECK RUMORS IN LONDON.

In London the rumor exists, loud and persistent, that the William Morris and Martin Beck combination will go into effect, in response to a cablegram Mr. Morris' attorney left England Feb. 19 on the *Mauretania*, arriving in New York 25. At the office Mr. Morris it was positively stated that the return of the lawyer had nothing whatever to do with any reported merger, and that no such combination would ever go into effect.

THE WESTERN VAUDEVILLE CO. INCORPORATED.

The Western Vaudeville Co. was incorporated in Cranford, N. J., 24. The object of the concern is to erect, maintain and operate theatres and other places of amusement, and to purchase or acquire personal property. The offices of the company are in property. The agent is Clifford G. Ludvig.

The authorized capital is \$10,000, divided into one hundred shares, of the par value of \$100 each. The incorporators are: Edward Gallagher, Ellick, John Ludvig and Clifford G. Ludvig.

BEACON THEATRE, BOSTON, A NEW VAUDEVILLE HOUSE.

The Beacon Theatre, Boston, Mass., opened Feb. 19, presenting first class vaudeville and moving pictures.

Frank L. Browne is the manager. Reports are that the house has been doing a fine business.

Warren, Lyons and Meyers.

The act of Warren, Lyons and Meyers, seen at the Fifth Avenue Theatre last week, proved to be one of the most attractive features given at this house for some time. Very little more advance mention was made of them than their being underlined for the week.

They had a sketch entitled "A Little of Everything," which contained little or no plot, but served as a good vehicle to display their powers of entertaining. Louise Meyers, Mildred Warren and Bert E. Lyons composed the trio, and certainly more than made good. In the sketch Miss Warren was a housemaid, Miss Lyons the mistress of the house, and the first scene, between the maid and the mistress, explains that the lover is away, but is expected back soon. This gives opportunity for a love song by Miss Warren, which disclosed the fact that she had a fine, well trained soprano voice. The song drew a well earned encore.

Then came some comedy and a song and dance by Miss Meyers. This lady has an inherent quality that makes everything she does seem to be commonplacé, seen very entertaining, and she elicited much laughter and applause.

Mr. Lyons came on during a song by Miss Warren, which was done well and drew an encore. After that he had a song with piano accompaniment, and then appeared in a song and dance with Miss Meyers that won plenty of applause.

This trio of vaudevillians scored the success of the bill, and Miss Meyers was easily the favorite. She showed unusual ability as a comedienne, was full of ginger and danced gracefully. The act ran a little more than twenty minutes, on the full stage.

The Two Vivians.

The sharpshooting of the Two Vivians, who closed the bill at the Fifth Avenue last week, was one of the biggest acts of an uncommonly good bill. The specialty is now an improvement, and the two Vivians, who two people showed at the Columbia, Brooklyn, about a year ago, and the old act was a "hummer," at that. Consequently it may readily be seen that an improvement on it places the precision shooting on a very high plane of excellence.

Both the man and the woman work in evening clothes, the latter opening the act with some capital rifle shooting, which is followed by some impressive feats done by Mr. Vivian, whose marksmanship is certain despite the fact that the majority of his targets are made with a paper placed over the gun, which naturally throws the sights off.

The revolver shooting makes a special hit because of its speed and accuracy. Mr. Vivian, whose marksmanship is certain despite the fact that the majority of his targets are made with a paper placed over the gun, which naturally throws the sights off.

Miss Vivian performs the William Tell act each performance, standing in the balcony and shooting a small apple from the head of an assistant. It being the real hit of the act, the offering held the audience right up to the finish, and was voted exceedingly clever. About fifteen minutes were taken up, on the full stage.

Frankie Carpenter, Jere Grady and Company.

The "Toll-bridge" was presented by Frankie Carpenter, Jere Grady and company at the Fifth Avenue Theatre last week. The sketch was written by Jimmy Barry, and contains a mixture of humor and sentiment. The story is somewhat impromptu, but gained some favor, principally through the personalities of the performers.

Job Williams owns a toll-bridge, and many years before the opening has cast out his soul. Dan has lured for the old man, and fenced the bridge for the sake of securing the fortune on the old man's death. Cherrie, a runaway from the poorhouse, happens into the garden while Dan is away for liniment and makes things lively. She tells her story, and the old man suspects who she is. Dan comes back, quarrels with Cherrie and steals her watch. The old man forces him to give the watch back and discharges him. Seeing that Cherrie has crystallized his suspicions, and he takes Cherrie in his arms as his granddaughter.

Miss Carpenter has a pleasing personality, and played a "kid" in good style. Jere Grady did really good work as a palisad old man. The act was liked, and ran about eleven minutes.

Cheridah Simpson, William Pruette and Company, in "Mental Suggestion."

Mat Woodward's new sketch, "Mental Suggestion," which has to do with the cure of a General Barker's gouty foot by the "mind over matter" route, has very little value and it was not played well, either. William Pruette, Cheridah Simpson and Florence Larson presented the act at Hammerstein's last week, and barring the singing of the two principals, the offering was very slow.

The sketch was sung and banged the table with his stick in the number, "I Want What I Want When I Want It," which he introduced some years ago in support of Fritz Scher. He did very well vocally, as did Miss Simpson in her number, the trio finishing the act with a rather tame song about "Champagne Cider." About twenty-two minutes were taken up, on the full stage.

THE TREMONT THEATRE.

The Tremont Theatre, located on Webster Avenue, just north of Tremont Avenue, Bronx, New York, convenient to all the car lines traversing the Bronx, is daily the mecca of hundreds of amusement loving persons, among whom are many ladies and children, and the newcomers are amazed at the excellence of not only the performers and performances, but also the building.

Thoroughly up-to-date in equipment, this handsome addition to the city theatres is filling a long felt want. The building seats 1,200 people in the large orchestra and balcony, with plenty of room for each patron.

The building is ideally located, with a view to affording patrons all the needed safety, and is equipped with every known latest improvement.

The house is under the personal management of Louis J. Beck, who has had an all around experience and is everywhere known throughout the country as a hustler. For the opening week he gave the patrons an all star bill that was at once a delight and a surprise.

Twice each week the entire bill is changed, and consists of a long list of star acts interspersed with motion pictures.

People of the Bronx now have the opportunity of seeing first class vaudeville without the trouble of going downtown.

A NEW NORWOOD SKETCH TEAM.

Florence Teitzel, a Norwood, O. girl, has written a vaudeville sketch and put it on at the Plaza, Norwood, in conjunction with Charles Howard, a singer of the Magic City of Ohio.

Walter Bedell and Company, in "Uncle David."

A rural playlet, under this title, was given its metropolitan premiere at the Fourteenth Street Theatre, Monday, Feb. 21, and "passed through" very nicely.

Besides Mr. Bedell, in the title role of Uncle David, there are three people employed in the act, one male and two females. Mr. Bedell had staged the act with much effort to gain a rural atmosphere, representing the exterior of a farmhouse, with a full stage setting.

His story concerns the sheltering of a young city woman in the farmhouse by Uncle David, to whom she tells a story of having been ruined by a young man in the city, and who had deserted her and her baby. As the story develops, it is Uncle David's own son who was the cause of the young woman's downfall. The son, of course, appears at the proper moment, pleads for forgiveness, and it is a case of "bless you, my children," at the finish.

The character of Uncle David, as portrayed by Walter Bedell, was played with much unction and a natural charm, which caused the efforts of his little supporting company to appear quite mediocre, caused by evident lack of stage experience.

The playlet occupied about twenty-two minutes.

Loie Fuller's "The Ballet of Light."

The Ballet of Light," put on at the Fifth Avenue last week, was a beautiful dancing number, staged with all the skill for which Loie Fuller has long been celebrated. Miss Fuller did not appear with the act, contrary to the report that she did, which appeared in another weekly paper.

There were three parts to the number, half a dozen "Musés," all of whom were slim, shapely girls, dancing in flowing veils and bare feet. A transparent drop gave a rather dreamy appearance to the scenes, and the lighting effects were of a most unusual character.

Rolling clouds, approaching fires, volcanic eruptions and the aurora borealis were all shown with great effect, and through all the scenes the girls danced and waved their draperies in a number of well conceived figures. The specialty was greatly liked.

The girls introduced were: Dickie Fuller, Dorothy Harkis, Leon Bruno, Donna Durne, Sheldahl Courtney, Sybil Maitland, May Woodward and Edythe Carl. About fifteen minutes were taken up, on the full stage.

Bessie Leonard.

One of the big successes at the Plaza last week was won by Bessie Leonard, a newcomer to local vaudeville, who made her mark as a singer and impersonator, judging by the applause which was hearty and sincere.

Miss Leonard has an attractive personality and more than an ordinary amount of magnetism. There is no resisting the charming manner in which she gets her material over the footlights, and the audiences at the Plaza hailed her as a performer of uncommon merit.

Her first impersonation was one of Bessie McCoy, in the "Yanna" song from "Three Twins," which was a commendable one. Blanche Ring, singing "Rings On My Fingers," was next, but this fell below Miss Leonard's average. The final number was a kid song which was exceptionally good, and decidedly the best of the act. Miss Leonard should be very popular on the vaudeville circuits.

Fred Ward.

Fred Ward is going it alone, for the present at least, and last week at Hammerstein's his single specialty had all the earmarks of "the goods." Ward is pretty well known in the old town, evidently, for he got a good hand when he appeared, and his talk is bright enough and well delivered in the bargain.

His song had humor in it, and went with gratifying results, and once well launched on his impersonation he ran along nicely to the accompaniment of much laughter. He could improve the act a bit here and there, but in the main it stands the test well. About ten minutes were taken up, in one.

La Maize, Quail and Tom.

The comedy acrobats, La Maize, Quail and Tom, as the closing number at Hammerstein's last week, brought to light a very praiseworthy frame-up of acrobatic feats and funny falls. The clown and his associate in the comedy achieved laughable results in a natural manner, and the straight work was of a most commendable nature as well.

There is a nice speed and effectiveness about the offering and almost every feat met with its meed of favor. The new trio passed through their act with a good deal of ease, for some time with the specialty. About ten minutes were taken up, on the full stage.

Manning and Ford.

The dancing act put on by Manning and Ford, two young fellows, proved an agreeable opening number at Hammerstein's last week. Their opening song "How Do You Do, Miss Josephine?" showed their vocal powers to be rather deficient, but as their forte lay in their footwork they did not suffer.

They are natty dressers, and they certainly know the A. B. C's and all the rest of it about dancing. Their rapid twists were about the most conspicuous things they did. About seven minutes were taken up, in one.

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The Tremont Theatre, located on Webster Avenue, just north of Tremont Avenue, Bronx, New York, convenient to all the car lines traversing the Bronx, is daily the mecca of hundreds of amusement loving persons, among whom are many ladies and children, and the newcomers are amazed at the excellence of not only the performers and performances, but also the building.

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NEW BILL AFFECTING THE AGENCIES.

SENATOR COBB INTRODUCES IT AT ALBANY.

Senator George H. Cobb introduced at Albany, N. Y., on Feb. 25, a bill substituting a new article for the government of employment agencies in cities. It is said that the measure is in the interest of the White Rats. Timothy Cronin, representing the association, said that the bill was to do away with the practice of charging more than five per cent. of a salary as a commission for getting employment for a performer.

In the Cobb bill it is provided that every person licensed under the provisions of this act to carry on the business of a theatrical employment agency, or the business of a theatrical, domestic and commercial employment agency, shall pay to the Mayor or the Commissioner of Licenses, a license fee of \$50 before such license shall be issued.

He shall also deposit, before the license is issued, with the Commissioner of Licenses, in every city where there is a Commissioner of Licenses, or clerk of the city, a bond in the sum of \$2,000 with two or more sureties, or a duly authorized surety company, to be approved by the Mayor or Commissioner of Licenses.

The bill further says that every licensed person conducting a theatrical employment agency who shall procure or offer a theatrical engagement to an applicant, shall have executed in duplicate a contract containing the name and address of the applicant, the character of the turn, the amount to be paid, the place where such entertainment or service is to be given, the number of performances per day, who is to pay the transportation fares, and the gross commission or fee to be paid the licensed person securing such engagement.

The gross fees of licensed persons conducting a theatrical agency for procuring engagements, except vaudeville or circus engagements, shall not exceed the gross amount of 5 per cent. of the wage or salary of the engagement, when the engagement is less than ten weeks. The gross fees for vaudeville or circus engagement shall not exceed 5 per cent. of salary. The gross fees for a theatrical engagement, except an emergency engagement, shall be due and payable at the end of each week's engagement.

The bill was referred to the judiciary committee.

CHICAGO VAUDEVILLE NOTES.

Herbert Lloyd was the feature of the bill at the Wilson Avenue Theatre last week—the first bill booked by the Frank Q. Doyle office. Mr. Lloyd's act went splendidly, and the show around him gave excellent satisfaction.

Dore Sanford, a yodel singer and whistler, will open on the William Morris circuit at the Julian Theatre, in Chicago, March 14. Those who have kept track of his successes in the West predict that his first appearance in Chicago will be a much talked of event, for they claim that his offering is out of the ordinary.

A. E. Meyers returned last week from a fortnight's stay in New York City. Reine Davis, who opens in New York next week, presented her act for the first time in vaudeville at the Majestic in this city, on Dec. 27 last.

Estelle Allen, star of "The Princess of Patches," will shortly be seen in vaudeville. Provost, the ventriloquist, is playing the President and Linden theatres, for William Morris, this week. After one more week on that circuit he will play the Walter F. Keefe houses in Wisconsin.

Harry Martell, of the Empire show, was the guest of J. A. Sternad while here last week.

Joe Tinker and Sadie Sherman gave a special performance at "A Great Catch," at the Haymarket Theatre Feb. 25, in order that the Chicago baseball team might see Joe act. The sketch continues on the road until March 28, when Tinker joins his club.

The Browns have been booked over the Sullivan-Cosidine middle West circuit by Paul Goudron.

Gilday and Fox recently returned from a tour of the Inter-State circuit.

B. S. Muckenfuss and daughter, Rosalie, spent several days of last week in Milwaukee. The shows given under the direction of Jake Sternad, at the Saratoga cafe, are attracting big business. Five acts are played, with two shows a night. Just like a theatre. The bills change on Monday and Thursday, which provides a fine opportunity for the agents to get a "line" on the new acts around Chicago.

The Hickley Brothers were forced to cancel last week at Bay City, Mich., owing to illness. The Five Merry McGregors are appearing at the Marlowe this week, and have made a tremendous hit. The act carries special scenery, and the singing is exceptionally good.

Bessie Leonard, who has been in vaudeville only a few weeks, scored such a big hit at Indianapolis that she was given the William Morris circuit.

Tommy Burdhill, of the W. V. M. A. is now leaving the Rex Theatre on West Madison Street, in conjunction with the Circle and the Grand.

Fred M. Lincoln, general manager of the Sullivan & Cosindis circuit, is here for a short stay.

Harry Chapelle has taken the management of the Illinois Theatre, at Urbana; the Chatterton, at Springfield, and the Grand, at Danville (all in Illinois), and vaudeville will be played at the houses where Shubert road shows do not appear. The Grand, at Jacksonville, Ill., also began playing vaudeville this week, booked by Murray Blee, of the Chicago Morris office.

The Mabel is playing only one show a night beginning this week. Herebefore two shows have been given. The Lyceum began last week to play but two shows a night where three performances had been given previously. J. G. Burch has been transferred from manager of the New Comedy Theatre to the Wilson Avenue Theatre, a house he formerly managed.

W. V. Newkirk put on a show for the West Chicago Driving Club last week, in wara Virginia, Alonsworth, Black Brothers, Foley and Farley, the Three American Comiques, the National Dancing Trio and Lew Cooper appeared.

"General" Ed. Lavine will be the headline attraction at the Star next week, which is booked by Charles Kohl Jr.

The new Foster Theatre opens next Monday night.

Harry Fields and School Kids played the New Comedy last week, and are appearing at Bloomington, Ill., this week. It is a new act, although Fields has had similar acts for the last three years.

The Terry Twins left this week for a tour of the larger theatres on the W. S. Butterworth circuit at Michigan.

The Myosotis Sisters made their first appearance in America at the Star last week.

HEUCK'S NEW LIFE.

Successful Inaugural of the Loew Circuit in Cincinnati.

Heuck's Opera House, in Cincinnati, has quickly turned from melodrama to vaudeville and motion pictures. The inaugural week of the Loew vaudeville and pictures was significantly successful. The crowds were big and the bill good.

Western Bureau of the New York Clipper, 505 Ashland Block,
Randolph and Clark Streets.

X. BAZIN'S
SIMPLE DIRECTIONS WITH

GEM. C. Schaefer, mgr.; Bill Feb. 28.
 March 2. Kirtalos, Pearl Sisters, Victor.
 Vase, Kelley and Kelsey, McCormick, and
 Musical Copies.
 E. C. Michels, mgr.; Bill Feb.

FAR FAMED
 EACH BOTTLE. ALL TOILET COUN

at the Court Square Theatre, Springfield, Mass., March 7.

Among those engaged for the company are: Wm. B. Mack, T. Daniel Frawley, Louis Magrane and Gwendolyn Piers.

DEPILATORY

WAXERS OR MAILED IN SEALED

THE KEAGY THEATRE ON FIRE.
The Keagy Theatre, Greensburg, Pa., which
is to be made into a theatre again for next
season, was damaged by fire Feb. 29.

POWDER REMOVAL
SUPERFLUOUS
PACKAGES, 50 CENTS, — HALL, 8

Salo Ansbach, of New York, has filed plans and specifications for the erection of a theatre on Monticello Avenue, in the Bergen section of Jersey City, N. J. The house will seat 1,200, and cost \$65,000.

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MOTION PICTURE NEWS

visiting Mike at the Columbia, in Cincinnati, during the official visit of Grand alied Ruler Sammis. The Cincinnati probably be chosen successor to Sammis.

business after which
Ex- Sevbolt has bought the Bijou and will make
will it the Family Vaudeville Theatre of Ann
Arbor.

NEW ENGLAND'S BIGGEST POPULAR MUSIC PUBLISHER IS RIGHT ON DECK WITH BIGGER HITS THAN EVER

JIM-A-DA-JEFF

By DOROTHY FORRESTER, of Hammond and Forrester. Miss Forrester's own original idea, title, words and music. Write to-day for the original "JIM-A-DA-JEFF," and do not be misled by inferior imitations which are sure to follow.

Our Wonderful New Ballad
THE STAR OF LOVE IS BURNING

Our Sensational Song and Dance Novelty
YOU LOOK JUST LIKE A GIRL I USED TO KNOW

Our Dainty Coon Ballad
UNDER THE SILV'RY CONGO MOON

RUSSIAN PONY RAG Great Buck Dance
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Professional Copies and Orchestrations in any key to artists sending late program. POSITIVELY NO ATTENTION paid to Cards and AMATEURS

WALTER JACOBS

167 TREMONT STREET, DON RAMSAY
BOSTON, MASS. MGR. PROF. DEPT.

OUT OF TOWN NEWS

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Boston Symphony Orchestra Feb. 28, J. E. Dodson, in "The House Next Door," March 1, 2; Max Rogers, in "The Young Turk," 4, 5; Maud Allan, in "The Young Prince," 9; "Play Ball," 10-12; Maud Sembrich, 14; "Mother," 15; Cohen & Harris Minstrels, 22, 23; "Gentleman from Mississippi," return engagement, 24-26.

Pittsford, N. Y.—Edwards, mgr.—Week of 28: Lament's Australian cockatoos, Leo Carillo, Rinas, Blues and Blues, Edward Davis, Mac and Bradford, Cadets de Gascoigne, Alceide Capitaine.

Hartford, Conn.—E. B. Chadsey, mgr.—After years of devotion to drama and musical productions of the better sort, and after the recent change of management and change of policy, the house opened with vaudeville and moving pictures Feb. 21, and apparently with profound success. The following was the initial bill: Maud Allan and company, McIntyre and Franklin Sisters, Nido and Kelly, Betty Urmay, Buzzell, the Empress Quartette, Devall and Derry, Hanley and Jarvis, Gilbert Fitzgerald and company, the Pottiers, Lou Hoffman, the Christies, Week of 28: Leon and Dale, John Hurken, Stadium Trio, Traynor and Mantell, Grey and Beyron, Adonis and dog, Ward and Lynch, Hamilton and Lynch, Silent Tait and Amee, Alice Davenport and company, and Mr. Buzzell.

Syracuse, N. Y.—C. Young, mgr.—Week of 28: Lillian Silver, Wm. Schone, Quinn Bros., Chas. Taylor, and the Scenoscope.

Note.—The Happy Hour and Nickel, moving picture houses, are drawing good crowds.

New Haven, Conn.—Hyperion (Messrs. Schubert, mgrs.) "Hacaret," March 4, 5, "Three Weeks" week of 7.

Grand Opera House (J. T. Hendrick, mgr.)—"The Girl from Rector's," 28, March 1; Max Rogers 3, J. E. Dodson 5, "Waste" 10-12.

Pittsford, N. Y.—Week of 28: B. A. Rolfe's "Bollinons," Pat Rooney and Marion Bent, Wormwood's animals, Waller Wilson and company, Suzanne Rocamora, Dennis Bros., Chas. and Fannie Van.

Brooklyn, N. Y.—Emerald, De Camero and dog, Myers Sisters, Kent and Harvey. **Note.**—William Morris, Inc., present Harry Lauder and his company March 1, at the Auditorium. The company includes: Bransby Williams, Rappo Sisters, Rosenquet, the Dore Opera Trio, Maud Allan, dancer, and the Russian Symphony Orchestra, appear Grand L.

Bridgeport, Conn.—Jackson's (Ira W. Jackson, mgr.) Max Rogers and Maud Raymond, in "The Young Turk," Feb. 28; "The House Next Door," March 4. For the first half of the week, vaudeville, the Herald Square Quartette, McGinleys, and the Clyde Bates company.

Pittsford, N. Y.—Week of 28: Lasky's Imperial Musicians, Beatrice Logan and company, Jack Wilson and company, Sammie Harris and Alice Fulton, in Cannon, Jack E. Gardner, in a singleg sketch, "The Early Bird," Karl and Victor Pederson, moving pictures.

Note.—J. H. Kane, local correspondent of The New York Clipper, life member of the Eagles and Tigers, who left for a sanitarium in South Carolina last December, has returned to this city, only slightly improved in health.

Waterbury, Conn.—Poll's (Harry Parsons, mgr.) "The Young Turk," March 1, "The House Next Door" 3.

Jacques (Vivian Whitaker, mgr.)—Week of Feb. 28: Maud Sembrich and Maud, Stepi, Mehlinger and King, Chas. H. Mason and company, Three Nevarros, Helen Tate, Van Haven, Binkley and Williams, Luiz Bros.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Thief" week of Feb. 28, and Wm. H. Crane to follow.

Chickadee (T. C. Campbell, mgr.)—Week of 27, "Forty-five Minutes from Broadway," with "Gaustrark" to follow. Primrose Minstrels 13.

AMERICAN MUSIC HALL (Wm. Morris Co., Inc., mgrs.)—Fine business continues. Week of 27: Maud Sembrich and Maud, Stepi, Mehlinger and King, Chas. H. Mason and company, Three Nevarros, Helen Tate, Van Haven, Binkley and Williams, Luiz Bros.

LYRIC (C. E. Blaney Amusement Co., mgrs.)—House dark week of 27.

OPHEUM (Jules F. Bistec, mgr.)—Good business prevails. Week of 28: Mlle. Dazie, Donald Bowler, Three Rounding Gordons, Fred Warren and Al. Blanchard, Signor L'Annelli and Chas. Montrell, Mabel McTear, and the Two Harps.

Victor (Judah Levy, mgr.)—"Room 44," by the Chicago Comedy Co., with clever specialties, went big week of 20, and pleased large crowds.

Saturday (J. W. Dubbs, mgr.)—"The O. T. Crawford moving pictures, with illustrated songs, for week of 20, was applauded by good sized audiences.

WINTER GARDEN (L. Rose, mgr.)—A good bill, with some new novelties and ideas, drew good crowds week of 20, and pleased.

Notes.—The beautiful painting, "Narra," continues to draw large crowds. Prof. Ellington E. Balfour, the well known dancer, is spending some time here, having arrived from Chicago. Assistant Manager Walter B. Brown, of the American Music Hall, is considering a very flattering offer from one of the big New York firms to manage one of their new houses in the West.

Chas. E. Blaney was a transient city visitor week 20, with his Cecil Spoons Co. He has many admirers here, who gave him the glad hand.

Wheeling, W. Va.—Court (E. L. Moore, mgr.) house was dark week ending Feb. 26, also Janis March 5.

Virginia (Chas. A. Fowler, mgr.)—"Silver Threads," 28 March 2, Viola Allen, in "The White Sister," 3.

Grand Opera House (Chas. A. Fowler, mgr.)—Good returns. "The Little Home," and "Ten Nights in a Bar Room" week of 28.

APOLLO (H. W. Rogers, mgr.)—Ginger Girls 28 March 2, Bobbie & Knievelockers 3, Victoria (Geo. Shafer, mgr.)—Big returns. Week of 28: The Three Davies, Marlow, Meyers and Murray, the Graziers, the Bernfield, Ada St. Alva, the Azard Trio, the Musical Podans.

Macon, Ga.—Grand Opera House (D. G. Phillips, mgr.)—"The Thief," presented to an appreciative audience Feb. 21. Wm. Owen and company played "Quelley" 22. The Lyceum played "The House of the Seven Gables" 23.

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BURLIQUE NEWS

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WATSON'S BIG SHOW (Western).
Miner's Eighth Avenue Theatre,
Feb. 21.

With a double row of uprights to support the stage, Billy Watson has come up with a show of burlesque merrily last week at this house. This certainly is a prize "bunch of boys" Billy is totting around with him, but despite their size, they are about as frisky as a lot of one would care to fasten their lamps on. They are well taken care of in the costume line, as they make many pretty changes during the performance. As to the show itself, it is all one could ask for, good singers and loads of comedy being dished out in the couple of hours consumed.

The opener is a musical comedy, by Harry Montague, entitled "Miss Clover." Alice Gilbert shows class in the role of Miss Clover, Josh Fields daughter, and George L. Dorsey takes good care of the Josh fields part. March, an old maid sister of Josh's, showed May Wentworth with a make-up that would stop a gasmeter, but when May started to sing "The Star, the Rose and the Dream" we all forgot the terrible "phib" and listened to as fine a line of warbling as we've heard here for quite a few weeks. Maybe May can't sing, and needless to say the applause was plentiful. Frankie Weston showed up well in a kid part, and Lizette Howe ran a fast race as Priscilla, a shapely housemaid, and a good worker.

Now for the comedy merchants. Our esteemed friend, Billy Watson, has lots to do as Otto Kubalki Von Winkelworst, musician and composer, and the German had us laughing our heads off at him. As a pair of good assistants in the fun line Billy has Lew Reynolds, known on the boards as Knott Rich, a tramp, and Edward Castano, who, as a straight man, is a dandy and then some more. One of the most amusing incidents of the performance was when the three sat down for a little while at drawing poker. The German is supposed to be green at the game, but he gets there just the same, even though he does get beaten when he holds five aces. Five aces is the winning hand, but what does the German care, as he's one up on them here.

Another scream was when Watson and Reynolds, with some kind of a fur neck-piece and a straw hat, was the doctor. H. L. Walters, L. G. Heslin and John C. Boon were also there. As a very pretty quadrille was indulged in with the Misses Holmes, Hanvey, Hall, Lisore and Carroll, and Messrs. Castano, Reynolds, Dorsey, Heslin and Walters as the drivers.

The Bitch Comedy Trio (Dorsey, Heslin and Walters) is the only act in the olio, and the boys entertained nicely with songs and talk. They were well liked.

"The Bashful Venus," by Harry Montague, is the closer, and keeps the house in an uproar. This is where Phillip gets there. Who is Phillip? Why, Phillip is Billy Watson, an admirer of beauty. Phillip is also cook in the home of George Malvern, a wealthy bachelor, and he runs things to suit himself. Lizette Howe does lots of good work here as Mary McArthur, a servant, and her arguments with Phillip are numerous. Between the pair they make life very rocky for Malvern, the role being played by Eddie Castano to perfection. The story of the thing tells of how George Malvern advances for a wife, but she must be there with the shape, as George is keen for the shapely ones. Quite a bunch answer the "ad," and when we get to the exhibition hall we see "The Beef Trust" at its prettiest in pink tights, and the black backdrops make a very pretty stage setting. Alice Gilbert, as Kate Russell, the Bashful Venus, cops the prize after the committee looks the bunch over. Phillip liked a big fat one, but he was overruled. The supporting company all did good work.

The cast: Phillip, Brightly; Lizette, Watson; George Malvern, Edward Castano; Ida Malvern, Ida Walling; John King, L. G. Heslin; Mary McArthur, Lizette Howe; Doctor Dooley, Lew Reynolds; Mrs. Russell, May Wentworth; Kate Russell, Alice Gilbert; Eddie Russell, Frankie Weston; currier, Jack V. Boon; Albert Smith, H. L. Walters; John Doolittle, George L. Dorsey.

The members of the Beef Trust are: May Irish, Ray Hanvey, Mabel Hall, Edith Crawford, Marion Macy, Pearl Radcliffe, Lulu Leslie, Ella Barrett, Kitty Lawrence, Lottie Lisore, Inez Weber, Bobbie Martin, Pauline Howard, Helen Warner, Fern Hamilton, Marion Lee, Tina White, Grace Allen, Helen Warner, Maudie Dorsey, Maudie Barrett, Irene Goodwin, Sadie Carroll, Nora Sullivan, Rosie Stomer, Nora Hastings.

The executive staff for W. B. Watson: Dan Guggenheim, business manager; C. G. Shonbill, advance representative; Geo. A. Barrett, musical director; John C. Boon, master mechanic; Edward Castano, stage manager; May Irish, wardrobe mistress.

Burlesque at the Bowdoin Square Theatre.

By special arrangement with the Empire Circuit, Dr. Lothrop transferred Montague's Fashion Plates from the Howard Theatre to the Bowdoin Square, in Boston, as a try-out to determine whether burlesque would be profitable in the Bowdoin Square. The engagement was an instantaneous success, as will be seen from the following:

Bowdoin Square Theatre, Boston, Feb. 21, 1910.

DEAR MR. MONTAGUE:

Your Fashion Plates gave excellent satisfaction at this theatre. Just what I wanted—clean, lively and musical. I think most audiences like more of a theme than they generally get in a service burlesque show, and that is what you gave them in "My Uncle." Wishing you the success you deserve, I am, cordially yours,

(Signed) G. E. LOthrop.

Business continues big with the Fashion Plates.

Burlesque's Finish in Troy.

The burlesque season at the Lyceum Theatre, Troy, N. Y., came to a finish Feb. 26, as the mayor had been persuaded by the "proper" element of the collar and cuff town that burlesque was not to be tolerated. A stock company opened 28.

The Gibson Girls in Disguise.

The Gibson Girls are playing the Metropolitan, New York, this week, under the title of "The Three of Us." The new show is giving complete satisfaction.

Serblinger's Show Holds Record.

Incidental to the success of the New Columbia Theatre, New York, Sam Serblinger holds the distinction of setting the record for receipts for the week ending 26, with Daisy Harcourt as the added feature. The Cracker Jacks will undoubtedly give the record a tussle.

Miner's Bronx Will Open Next Season.

Miner's Theatre in the Bronx, New York—Western style house—will surely open for next season. A contract for decorations was awarded last week. This will be one of the handsomest theatres in Greater New York, and strictly up-to-date.

ROSE SYDELL'S LONDON BELLES
(Eastern).
Columbia Theatre, New York, Feb. 28.

Rose Sydell gave an exhibit of various and gorgeous styles of the dressmaker's art on Monday. In the first act she appeared successively in a rich green velvet coat and gown, an elaborate creation of pink lace, silk, chiffon, ribbons and embroidery; a beautiful Japanese full length coat, and lastly, in suit tights, with an elegant bodice and embroidered sash. The head-dress to match each creation, were also most noteworthy in material and build.

"The Girl from Sherry's" is the title of the two act burlesque, which has been greatly improved since the show was reviewed in these columns at the start of the season. Johnnie Weber, as the German, and "Percy," who was funny as ever, and his "Yoho" exclamations met with ready response. W. S. Campbell was the sporty lawyer. Susie S. Fisher also wore several handsome gowns. As did Loretta Fawn and Vivian Desmond. Edward Wright, Harry Fraley, M. J. Patterson, Archie Nicholson, Samuel Faber, Fred Jones, Al. Mandie, Samuel Goldberg, Fred Reetz and Wm. Mark were useful members. The chorus was a remarkable gathering of young, handsome and shapely workers. The musical numbers included "The Burlesque Queen," by Miss Sydell, to four encores; "Louie Louie," a bowling number by Miss Fawn and Mr. Weber; "The Highways," by a lot of burglars who were converted into Poles, by Mr. Weber; "Duskey Thine," a plantation song, by the girls in pretty Sambo suits; "Big Chief's Bride," a smashing big Indian turn, by Mr. Patterson and Miss Fisher, with the girls working like Trojans, (silk encores); "The Meaning of G. A. R.," a flag number, led by Miss Sydell and Mr. Wright, backed by the girls in patriotic suits, soldiers, etc. In the mood, an attractive and accomplished dancer, did a catchy pantomime dance, "Jolly Me Along, Thomas, Won't You Keep Your Promise," and "When Cupid Comes Knocking at the Door," also scored.

The olio has Graham and Fraley, two lively singers and dancers on the eccentric style, who pounded the mat satisfactorily; Campbell and Weber, in the "Papa" act, which served to introduce four groupings of the handsome models; the Gaiety Comedy Trio of singers (Wright, Brennan and Patterson). In an encore getting act, a hummer from start to finish, with the calypso imitations a big hit, and Klein, Ott Bros. and Nicholson, who played harmoniously on the cornets, saxophones and rimbombones. The entire show was a big success.

Dinkins Still Hammering at Weber & Rush.

On Feb. 24, before the Court of Appeals of New York, arguments were heard in the case of Thomas W. Dinkins against L. Lawrence Weber and Edward F. Rush.

This appeal is from a judgment of the Appellate Division, First Department, affirming a judgment of Special Term dismissing the complaint. The action was brought on two agreements executed at the same time, of which one provides for a joint venture between the plaintiff and the defendants relative to two theatres upon a sharing of profits and losses in proportion of twenty-five and fifty per cent. to the plaintiff and defendants, respectively, whereby in consideration of \$5,000 the defendants agreed to continue such agreement. An accounting is also sought.

It was also asserted that the defendants had obtained leases of other theatres and had done this without the knowledge or consent of the plaintiff, and without paying him to participate to the extent of twenty-five per cent.

T. W. Dinkins Wins Suit.

Thomas Keogh brought suit against T. W. Dinkins for his share of the profits of the Alcazar Beauties, in the Supreme Court, New York City. During the season of 1908-9 Dinkins and Keogh were equal partners in the show. At that time Keogh's theatre in Brooklyn, the Alcazar, now the Columbia, was a Western wheel house, but in the season 1908-9 Keogh changed the policy of the house to melodrama, and the show did not receive bookings over the Empire circuit. Dinkins won the suit and was awarded costs.

Bobby North and Cliff Gordon Branching Out.

Bobby North and Cliff Gordon will put on "Playing the Ponies" with their new show, which will show next season. They have the franchise of H. S. Woodruff, who will retire for a year from burlesque. They will have three shows over the Eastern wheel next season.

John W. Jess, Yachtsman.

John W. Jess has signed as principal comedian with the Cracker Jacks Co. (Eastern wheel) for next season. He has purchased wheel for next season. He has been on a six horse power motor boat, which he will sail on Lake Hopatcong, N. J. He will christen the boat "Blanche J." after his wife, who is known professionally as Blanche Rose.

Martell in Chicago.

Harry Martell, of the Empire Circuit (Western wheel) was in Chicago, Ill., all last week. The report was that the Empire people would secure another house there for next season. This will give them three houses next season.

E. D. Miner Appointed Chairman.

Edwin D. Miner, manager of the Eighth Avenue Theatre, New York, has been appointed chairman of the burlesque field for the Actors' Fund of America for the year 1910.

Corn Livingston's Wrestling Stunt.

Corn Livingston, billed as the "World's Greatest Female Wrestler," was an added attraction with the Sam T. Jack Show, which did well at the People's, Cincinnati.

Bob Deming a Winner.

Bob Deming, tramp comedian, with Miner's Americans (Western wheel), has proved satisfactory in all the burlesques with the above show. Manager Simons highly endorsed him to E. D. Miner, as the man for the part.

Innovation in Stage Lighting.

An innovation in stage lighting has been put in at Miner's Eighth Avenue Theatre, New York, last week. In each entrance at the present arches there is an arc lamp which gives the stage an exceptionally bright light.

Bersac at Columbia.

Cliff Bersac, the extra attraction at the Columbia Theatre, New York (Eastern wheel), this week.

YANKEE DOODLE GIRLS (Western).
Miner's Eighth Avenue Theatre,
Feb. 28.

The beautiful rain-drops we read about, though they came in quantity Monday night, didn't seem to have much effect on the bunch, as quite a few turned out to see the show for the first time in our fair village this year. The opener was written by John Sanders, and is labeled "A Wooden Venus," the scene being laid in a studio. Before the opening chorus we gazed upon half of the models. There is some lanky stock in this bunch, but there seems to be one of Billy Watson's staff here in the person of Sadie Melville. Sadie is some hefty person. Then came the opening chorus, which introduced Charlie Collins, Jos. L. Dixon, Julia Seyon and Harry Hearn. This would have probably been heard to better advantage had the orchestra played more slowly. That band of gents tore at it as if they had early engagement for something to think about, Mr. Musical Director.

The first part contains more music than anything else, and there are some good numbers slipped over. Chief honors were carried off by Sadie Husted, the big noise, who looked pretty choice in her role when the zephyrs blow your way, and that's just what will be doing this week at the Howard where the queens of the Washington Society Girls will capture all the chips on the board and sit in for more to come. You won't mind the ante a bit—in fact it will be one continuous session of "things coming" and you know at the Howard you're always on the "sure side" in all games. You won't get any bent cards or marked edges in the pack—if you do you can call for a new 52 and get them. So, boys, just follow the push to the home of "the square deal bunch" and look them over. If you don't say this is about as swift a moving crowd of beauties you ever saw then we raise our guest.

The olio was opened by Collins and Hawley, clad in full dress, but all there when it comes to dusting the boards. These boys were what their feet were made for when they took on the job of jokers. Dixon and Harry Hearn came next in "A Snash-up in Chinatown." Dixon was the dope cab-driver, and Hearn did the eccentric passenger stunt. After some talk they got down to the dancing, which was solid with the audience. The Seyons, Hearn and Julia, introduced songs and placed in bunches. Robinson and Le Favor close the olio with a barrel act. They tumble and slam around the stage in the crowd's satisfaction.

The burlesque is called "Up in the Air," and was written by Harry Seyon. There is lots of fun in this after Seyon and Hearn, the two Harrys, get stationed as the crew on the airship. Jos. L. Dixon works straight here, and when on wheel, while Sam Hawley, as Izzy Rosenky, doesn't appear as strong as he did in his German part. Sadie Husted is cast as Baby Doll here, and is quite a healthy looking "twelve year older." She knocked person after person, singing a song, looking all the more in the brown stuff. In "The Parisian Sensation," introduced by Jennie Gladstone, Seyon and Hearn assisted as mudlams with their pipe instructions. Jennie Gladstone is a tough guy here, and when on wheel, while Sam Hawley, as Izzy Rosenky, doesn't appear as strong as he did in his German part. Sadie Husted is cast as Baby Doll here, and is quite a healthy looking "twelve year older." She knocked person after person, singing a song, looking all the more in the brown stuff.

The chorus throughout is handsomely costumed, and all the girls are hard workers. Included in the bunch are: Lillian Woodley, Clara Gertrude, Mae Morrison, Sylvia Pritchard, Ruby Noville, Stella Adams, Norma Hastings, Thelma Frank, Grace Callahan, Sadie Melville, Jeannette Lyman, Mae Elliott, Dot Harlow, Minnie Gladstone, Grace Gregg, Julia Wilson.

The executive staff: Sol Meyers, manager; D. R. Williamson, agent; Harry Wright, musical director; Harry Klitz, property man.

Ben Cook Out Again.

Ben Cook, German comedian, who was in the hospital in St. Louis, Mo., for two weeks, rejoined the Frodoesque Lambs Co. (Western wheel), at People's Theatre, Cincinnati, O., this week.

Mille De Leon on New York Theatre Roof.

Mille De Leon, "The Girl in Blue," is the feature act on the New York Roof, New York City, this week. The act is billed like a circus in front of the house.

Testimonial to J. H. Lubin.

A grand testimonial will be tendered J. H. Lubin, the popular manager of Miner's Eighth Avenue Theatre, on Sunday, March 27. A very classy and elaborate vaudeville bill is being arranged for this gala event, and the house will no doubt be packed.

WM. B. WATSON'S BEEF TRUST (Western wheel) broke all records at Miner's Eighth Avenue Theatre, New York, last week, notwithstanding Lem. The attraction is at the Casino Theatre, Brooklyn, N. Y., playing to big houses.

FANNY BRICE, delineator of Yiddish and comic songs with the College Girls Co. (Eastern wheel) at the Columbia Theatre, New York, has been some Broadway manager before the season is over, as she shows originality in most of her work.

MARIE HILTON, soprano, with the Parisian Widows Co. (Eastern wheel), has received flattering press notices through the West on her work, which is novel and eccentric.

THE FIRST ENGAGEMENTS made by the Columbia Amusement Co. for their Summer season of burlesque at the Columbia Theatre are: Borden, Zeno and Hayden Brothers, Florence Bennett and Joe Fields.

NELSON, OSWALD and BORGER, who appear in a comedy and singing act which they style "The Three of Us," write that they have been with the Miss New York Jr. Co. all this season, and their act, consisting of singing and comedy, has met with approval on the Western wheel circuit. They will play around New York with the company for the rest of the season.

ANNA YALE, of the Cozy Corner Girls, informs us that her sister, Mazie, of the same company, was married to Thomas F. Taylor, of Philadelphia. The ceremony took place at Camden, N. J., on Friday, Feb. 18, and was performed by the Rev. Edward Kulp, of the Broadway Methodist Episcopal Church. Miss Yale states that she and her sister will still continue their stage work as the Yale Sisters.

HOWARD FAD

WEEK FEB. 18, 1910, BOSTON, MASS.

A fad is a hobby, freak or a whim, and the latest fad just now in the City of Beaus is to be passed along the line by those who run the burlesques. These who cater to the hungry throng have about decided to pass up the peroxide doll who serves up your coffee and "plate of" and give her plainer sister a chance. It is their idea to make the grub-bolts as far from reception parlors as possible. Well, boys, if the "vets" give the slide to the pom-pom daisy, it's up to you to make headway for the Old Howard, where you can feast at your heart's content on the footsie and glide across the stage in the ancient kind of fashion. All the boys like to gaze the plump ones, and it's a chink, the Howard's the one fun-theatre in America where the girls look fine and dandy and as chipper as they come. The Washington Society circle embroidered goods in the line this week are on the job with the spangles all right, so straightway set your peds for a show that shows and see girls who know their little book from cover to cover. Always something doing from 1 till 11 at the Old Howard.

Washington Society Girls SWELLS OF THE HAIRPIN BRIGADE

Did you ever sit down to a little quiet game of the pastebordis and get that draw and fill sensation. The ace, kings and queens look pretty choice in your role when the zephyrs blow your way, and that's just what will be doing this week at the Howard where the queens of the Washington Society Girls will capture all the chips on the board and sit in for more to come. You won't mind the ante a bit—in fact it will be one continuous session of "things coming" and you know at the Howard you're always on the "sure side" in all games. You won't get any bent cards or marked edges in the pack—if you do you can call for a new 52 and get them. So, boys, just follow the push to the home of "the square deal bunch" and look them over. If you don't say this is about as swift a moving crowd of beauties you ever saw then we raise our guest.

ROYAL FLUSH FAVORITES

Boys, it will do you a heap of good to turn the tables on Mamie Champion, the saucy feisty, who can just slip over the fifteen kind of stuff and get the pantlegs with her from the start. Mamie will surely be in the running this week, Ruby Marlon, plump lassie with a wealth of bloody locks will have the Gibson girl outclassed. Harry Marks Stuart, as "Ikey Look," the Hebrew detective, will hold the "key" to the situation in the comedy line, and Larry Smith, W. H. Davis, Jim Hazelton and Harry Smith will form a brace of winners hard to beat. Among the look-pettys will be found Hester Waters, Patsy Gallagher, Frances Madigan, Maude Black, Janet Faust, Elsie Davis, Amy Thompson, Byron Newell, Eva Bernard, Lora Marshall, Jessie West, Kathryn Williams, Louis Hobbs, Helen Carr, Hattie Bordenere, May Dolp and Ollie Ramsey. These are by far the birdy birds and high flyers of the whole circuit. In the burlesque variety will be found Ruby Marlon and Amy Thompson, merry musical marvels; Larry Smith and Mamie Champion, in the travesty, "The Wrong Doctor," and Davis and Hazelton, assassins of sorrow. The two burlesques are entitled "Ikey and Schmuck" and "New York Tombs," and laughter takes the field the moment the curtain does the uplift.

JAY HUNT, Business Manager

PHIL HUNT, New York Agent,
411 Columbia Theatre Bldg.
EDWARD KELLY, Boston Agent,
63 Court Street.
FRED R. BOHREY, the man who writes the Ad-dope,
Always something doing from 1 till 11 at the Old Howard.

THIS WEEK

MINER'S
8th AVE. THEATRE. Yankee Doodle Girls
BOWERY. The Cherry Blossoms
EMPIRE, NEWARK, Morning, Noon and Night

STAR THEATRE Brooklyn

HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—THE LID LIFTERS

COLUMBIA THEATRE

8th AVE. 47th STREET, N. Y.
This week—THE CRACKER JACKS

GAYETY THEATRE Brooklyn

HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—THE FADS AND FOLLIES

CASINO THEATRE BROOKLYN, N. Y.

CHAS. W. DANIELS, Manager
This week—BILLY WATSON'S SHOW

EMPIRE THEATRE

3529 Bush
Broadway & Ralph Ave. Best Seats, 50c.
This week—THE DUCKINGS

OLYMPIC THEATRE 14th ST., N. Y.

DAVID KRAUS AMUSEMENT CO., Lessees
This week—THE GOLDEN CROOK

MURRAY HILL THEATRE

424 St. & Lexington Ave., New York
COLUMBIA AMUSEMENT CO., Lessees
This week—THE LONDON BELLES

JOE BRENNAN and KID GRIFFO are the added attraction with the Bohemian Co. (Western wheel), at Academy of Music, Pittsburgh, Pa., this week, with their sensational boxing act.

BON MILLS will become house manager for the Auditorium Theatre, Harrisburg, Pa.

HARRY GIBSON CLARKE spent a busy week in Detroit conferring with his old friend, Thos. Williamson, of the Free Press Printing Co. Mr. Clarke is getting out an excellent line of printing for his joint starring tour of the West with Margaret Dale Owen, and with three agents in advance will bill like a circus.

LEWIS KELSO has joined Marie Dressler's company, presenting "Billie's Nightmare." FRED MORGAN has joined "The Time, the Place and the Girl."

"THE WOLF" re-opened Feb. 27 at Waukegan, Ill., with Harry Rowe managing the company, and Ben Simpson in advance.

DOROTHY HUTCHINGS has joined the John B. Willis Comedy Co. playing sobriety and ingenuities parts very successfully, also featuring the following song hits, in many encores nightly: "Al. Fitz," "Cry Baby" and "Hello, Mr. Moonman, Hello," published by

Deaths in the Profession

Clay Clement.

actor and playwright, died suddenly on Feb. 21, at the University Hospital, Kansas City, Mo., from uremic poisoning.

Mr. Clement, who finished a week's engagement at the Willis Wood Theatre, Kansas City, as the Dr. Man, in "The Servant in the House," on Feb. 19, had not been feeling well and decided to remain in that city over Sunday.

During the night it was necessary to call a physician. Mr. Clement grew worse rapidly and was seized with convulsions on Monday.

Clay Clement was born in Woodford County, Ill., Dec. 21, 1863, and received his education in the public schools of El Paso, Ill. He was graduated from the preparatory department of the University of Chicago in 1892, and three years later was a graduate of the university proper. He read law in Chicago and had been engaged in acting and playwrighting since 1884. He married Harriet Thompson in Chicago July 26, 1887.

His first stage training was received under Daniel E. Randmann, the German actor, who produced legitimate drama. In this company Mr. Clement played many roles.

After leaving Randmann Clement played with Robert Downing, and later toured the country as a star in "The Billie," "The Corsican Brothers" and "Hamlet." Periods of stock company work followed until he became a star again in "The New Dominion," a play which he wrote. In this he made his greatest success. Other plays produced by him were: "A Southern Gentleman," "King Kong" and "In Hampton Roads." He retired from the stage to seek a fortune in Texas and Alaska, but returned in "Sam Houston," in which he appeared in New York City on Oct. 16, 1906. He wrote this play in collaboration with two other playwrights. Recently he had a part in "The Servant in the House."

Nell Burgess Buried.

The funeral of Nell Burgess was held Monday, Feb. 21, from the Stephen Merritt Mortuary Chapel, New York City, and was under the direction of Mrs. Helen Temple Brigham, head of the Spiritual and Ethical Society. There were no pallbearers, and the chapel was well filled with friends of the actress. The mourners were Joseph and Frederick Burgess, brothers of the actor; Nell Burgess Jr., his son, and Mrs. Ann Stoddard, mother-in-law of Mr. Burgess.

Friends of the late actor, Mrs. Irene Cummings and Annie Laurie McKelvie accompanied on the plane by John E. Pinkham, of Boston, sang Schubert's "The Angels" and "Oh, Let Them Who Sorrow." Interment was at Navesink Highlands, N. J.

VERA F. KOMARZHEVSKY, Feb. 25.
ALBERT IDEAL, Feb. 7.
FRANK MAYOR, Feb. 15.
JACOB LATZ, Feb. 15.
JAMES MORRIS, Feb. 12.
WM. B. JARRETT, Feb. 12.
WILL HAMMER, Feb. 8.
JAMES MAURICE, Feb. 24.
FRANK O. R. HALL, Feb. 12.
CLARA BOYLE, Feb. 19.
JOSEPH D'ARCY, Feb. 18.
CHAS. DASHWAY, Feb. 7.
Notices on above will appear next week.

Among the Stock Companies.

New Stock at Toledo, O.

A new company is being organized by Otto Cliver to open at the Auditorium, Toledo, O., about March 7, in "The House of a Thousand Candles," with Mabel Rowland in the leads. Other members will be: David Kirkland, heavy; Amy Dale, Helen Sullivan, Ed. Nanery, David Miles, L. L. Clark, Paul Quinn, and Thurston Hall, leads.

Harry Fenwick III.

Harry Fenwick has been suffering from hemorrhage, and his role in "Held by the Enemy," presented by the Poughkeepsie Stock Co., in Cincinnati, was assumed by Thomas Moore.

THE WOODWARD STOCK CO., which will open at Boyd's, Omaha, Neb., March 5, for the season of the season, will include: Albert Morrison, Henry Dugan, Cobi Campbell, Frank Dudley, Lloyd Ingraham, Caroline Gates, Anna Bates, Marie Hudson, Ethel Valentine, Inez Forester, Elvile Alderson, and others, William T. Hays, Henry Lotz and twenty others.

BERTON CHURCHILL

Supporting Wm. Faversham, 1909-10.

WILLIAM A. MORTIMER

BIJOU STOCK CO., Brooklyn.

LOUISE DRESSER

With "DICK WHITTINGTON" CO.

LIONEL BELMORE

Supporting Wm. Faversham, 1909-10

BERTRAM MILLAR

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ALFRED MARGUERITE

CONIBEAR & HARDY

Address NEW YORK CLIPPER.

E. HOMAN NESTELL

LEADS. Supporting Helen Forrest Russell.

MARY ENOS

STOCK, with "GRAUSTARK" Week Feb. 21.

Witmarks: "I Didn't Mean to Make You Cry," "Be Jolly, Molly," of the Felt house of hits.

HAMILTON REVELLE will sail for London on the Mauritania, Wednesday, March 2, to play a season in London. He will return to this country in September, under the management of Charles Frohman.

JOSE SLATES, who played the legendary role in "Along the Kennebec" Co., this season, will rest at her home in Brooklyn this summer. She will appear in a new part next season.

LIZZIE CHAMBERS and MARTIN SYLVAN, late of Jos. King's "East Lynne" Co. No. 1, were in "The Comedy" playing sobriety and ingenuities parts very successfully, also featuring the following song hits, in many encores nightly: "Al. Fitz," "Cry Baby" and "Hello, Mr. Moonman, Hello," published by

NITA PEARL called at THE CLIPPER last week, during her visit to New York.

THAT FASCINATING RAGTIME GLIDE

You of course remember what songs "Get Your Money's Worth," "The Georgia Camp-Meeting," and what a great tune "Hiawatha" was. Well, the three put together do not compare with "THAT FASCINATING RAGTIME GLIDE." We mean it, and wish to prove it. Save this ad. for a month, and then see if it is not in the air, the most popular song of the day.

YOU CAN'T MAKE ME STOP LOVING YOU

This is the ballad knockout. Nothing difficult, nothing eccentric--just a beautiful little song. If you want to sing a song that the audience WON'T join in the chorus with you, DON'T send for this one, as it will be impossible for them to keep from singing it.

SLIDES FOR DREAMY TOWN ARE NOW READY

They are great--the best Wheeler ever made. The other Songs in this ad. are being illustrated now. Write us for them.

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F. A. MILLS, 122 W. 36th St., New York

DREAMY TOWN

By **GEORGE MEYER.** He wrote "Lonesome"--but he wrote a better song when he wrote "DREAMY TOWN." Yes, even better than "Lonesome," and much better, too. That's going some--isn't it?

THE WRECK OF THE GOOD SHIP LOVE

A song of love and the sea. By **ARTHUR LAMB** and **KERRY MILLS.**

MR. LAMB wrote "Asleep in the Deep."

MR. LAMB and **MR. MILLS** wrote "Any Old Port in a Storm."

This new one of theirs is the best sea song ever written. It's a corker, it's salty, it's jingling and it's just the song to show off a bass or baritone voice.

SAN FRANCISCO

COLUMBIA.—Feb. 27, beginning of season of *Lambert Grand Opera Co.* for eight nights and three matinees, in repertoire, *Van Natta*.—Second and last week of *Monty and Heath*, in *"In Hart"*.—**NOVELTY.**—Fourth week of *Florence Roberts*, in *"Gloria"*.—**SAVOR.**—*"The Speller."*—**NEW ALCAZAR.**—*"Less of the D'Urbervilles."*—**ORPHEUM.**—Week beginning 27: *Clara Belle Jerome*, assisted by *William Seymour* and *Dancing Toodles*, *Wilma Winter*, *Gen. Felix* and *Lydia Barry*, including *Miss Barry's* sisters, *Emily* and *Clara*; *Reynold and Donegan*, *Walter C. Kelly*, *Fred Liza*, *Clara W. Bowser-Edith Hinkle* and company, *Reed Brothers*, *Knockdrome*.—**PAINTER.**—*"The Merry Widow"* and *"The Devil."*—**WISDOM.**—Week of 26: *Nord*, *Columbia Comedy*, *Robt. the Crafts*, *James Hennessey*, *Roberts* and *Fulton*, *Alfred Jackson*, *Paul North* and *Piquo*, *Wigwag*, *Wigwag*.—**NATIONAL.**—Week of 26: *Montrose Tramp*, *Mathews* and *Bannon*, *Jim H. Rutherford* and company, *Miller and Mack*, *Herbert*, *Winfred Stewart*, *photographs*.—**AMERICAN.**—Week of 26: *Allen Doone*, assisted by *Edna Keeley*, *Lunatic Baker*, *Frank Martley*, *Gardner and Goldner*, the *Lands*, *moving pictures*.—**CHUTES.**—Week of 21: *Toby Claude*, *Sir Cornallias*, *Toront* and *Fior d'Alza*, *Harland and Rollinson*, *Pike and Calms*, *Panky and Cook*, *American biograph*.

OUT OF TOWN NEWS

Newark, N. J.—*Newark* (Geo. W. Robbins, mgr.) *Geo. Evans* "Honey Boy" *Minstrel* week of Feb. 28. *Henry Miller*, in *"The Great Divide"*, March 7-12. *Trappan's* (R. C. Stuart, mgr.)—Week of 28: *Lasky's* "At the Country Club," *Henri French*, *Smith and Campbell*, in *"Camping Out"*, *Stanley and Morris*, *Belvedere*, *Hermann*, *Marion Garson*, and *Fred Zebadie*. *AMERICAN MUSIC HALL* (Geo. McDermott, mgr.)—Week of 28: *Alex. Carr* and company, in *"Politically"*, *Henry Lee*, *Paul Polo*, *Playars*, *Tom and Stella Moore*, *Bessie Leonard*, *Matt Keefe*, *Kennedy and Kennedy*, and *La Roia* and assistant. **COLUMBIA** (Geo. C. Jacobs, mgr.)—*Reynold* *Pointor* week of Feb. 28, in *"Lena Rivers"*, and on Friday afternoon, March 4, will present her new play, *"Marion Gray."* *"East Lynne"*, March 7-12. **WALDMANN'S** (Lee Ottolenghi, mgr.)—*The Columbia Burlesquers* week of Feb. 27, including the sensation, *"The Devil on Art."* *College Girls*, March 8-12. **MINER'S EMPYRE** (Leon Evans, mgr.)—*Teddy Burns*, in *Morning, Noon and Night*, with *Virginia K. Ware* featured, and *Humid Kalla Pasha* as a special attraction, week of 28. *Cherry Blossoms*, March 6-12. **ABRAHAM** (L. C. Mumford, mgr.)—*Captain Brunswick's Wild West Indian Cowboy* and *vaudeville* week of 28. **NOTES.**—The local moving picture managers have constructed, as a victory, a decision rendered by the Supreme Court at Trenton last week whereby the conviction of *Martin Singer* for giving a Sunday performance five months ago was set aside, and for the present the moving picture houses, as well as the theatres, will give Sunday performances. *Manager L. C. Mumford* will put on at the *Kruger* auditorium, beginning Feb. 27, moving pictures and vaudeville on Sundays only. *The annual T. M. A. ball* will occur April 11. *Misha Forezeno*, who played *De Jollo* in *"The Merry Widow"*, closed with the company Tuesday, Feb. 27. **Hoboken, N. J.**—*Gayety* (Chas. Franklin, mgr.) *The Dainty Duchess* week of Feb. 28. *Columbias* to follow. *Capacity business.* **EMPIRE** (A. M. Bruggemann, mgr.)—Week of 28: *Four Bard Bros.*, *Miss Brooks*, *Nichols and Croix*, *Nundane Phillips*, *Arizona*, *Van Hoff*, *Franklin and Ardelle* company, *Brockman and Gross*, and *motion pictures*. *Capacity business.* **LYRIC** (G. S. Riggs, mgr.)—Week of 28: *Lizzie B. Raymond*, *Three Dancing Mitcheis*, *Minnie Hoffman*, *Sprague and Dixon*, *Joe Langgan*, *Williams and Blkins*, *Hart and Staley*, *Caron and Herbert*, *Aurina Aubrey*, *Young and Young*, *La Belle Troupe*, and *moving pictures*. *Capacity business.* **Hudson, Union Hill** (John C. Peebles, mgr.)—Week of 28: *Fred M. Tallman*, *La Rose and La Gusta*, *Dale and Boyle*, *Marcelous Dunham*, *Tom Barry* and company, *Helm Children*, and *"A Night in a Rathskeller."* *Fine business* is reported. **NOTES.**—*Manager Bruggemann*, of the *Empire*, will inaugurate a new departure at the *Empire*, *Patterson*, beginning Monday, 28. There will be three performances daily hereafter. **Patterson, N. J.**—*Lycium* (T. J. Gilbert, mgr.) *"Way Down East"* week of Feb. 28. *Capacity business.* **POLLY** (Joe E. Pine, mgr.)—*Broadway Gaiety Girls* 28-March 2. *Town Talk* 3-5. *The Lenten season* has not hurt business at this house. **OPERA HOUSE.**—*Moving pictures* continue to do a fair business. **NOTES.**—*Manager Bruggemann*, of the *Empire*, has decided to change the order of performances at his house. In the future there will be three shows daily, the usual matinee, and two shows at night. The prices of admission have been reduced also. *Alex. Reid*, stage manager at the *Opera House*, was presented with a gold watch and chain, night of 22, by the local lodge of *Elks*. *Mr. Reid* conducted the minstrel show of the above order, which took place 17-19. **Jersey City, N. J.**—*Majestic* (F. E. Henderson, mgr.) *Ward and Voken*, after an absence of twelve years, appear in *"The Footnote"*, week of Feb. 28. *"The Yankee Prince"*, March 7-12. *Business* to the capacity. **ION TON** (T. W. Dinkins, mgr.)—*Town Talk* 28-March 2. *Broadway Gaiety Girls* 28. *Business large.* **ACADEMY** (F. E. Henderson, mgr.)—*Variety*, *moving pictures* and *illustrated songs*. *Capacity business.* **KEITH & PROCTOR'S.**—*Moving pictures* and *illustrated songs*. **OPERA HOUSE, RAYMONNE** (A. H. Woods, mgr.)—*"The Wolf"* week of 28, *"All on Account of Eliza"* to follow. **Camden, N. J.**—*Camden* (M. W. Taylor, mgr.) *The Truett Stock Co.* for the end of their three weeks' engagement, will give *"Little Mesquite"* week of 28. **NEW BROADWAY** (W. McCallum, mgr.)—*Business* continues excellent. *Week of 28:* *Fred Ginnett*, in *"Dick Turpin's Ride"*, *Don Karney*, *Three Kestons*, *Stewart and Kelley*, *Thos. R. Curtis* and company, *Paul Stephens*, *Regal Trio*. *Manager McCallum*, one of the leading members of this city's *Business Improvement Association*, had the publicity committee as his guests Friday evening. **NOTES.**—*Manager M. W. Taylor* will have the management of another hippodrome in Philadelphia this year. On Monday, April 18 the *Broadway Theatre* will open their regular Spring and Summer season of stock. **Rochester, N. Y.**—*Lycium* (M. E. Wolf, mgr.) *Kylie Bellow*, in *"The Builder of Bridges"*, 28, March 1; *University of Rochester Dramatic Club* (local) 2. *"The Girl from Rector's"* (return engagement) 3, *Margaret Anglin*, in *"The Awakening of Helena Richie"*, 4, 5; *"Israel"* 7, *Richard Carle*, in *"Mary's Lamb"*, 8, 9; *"The Harvest Moon"* 11, 12. **NEW NATIONAL** (Harry Hurlie, mgr.)—

NOTHING CAN STOP IT...IT'S A HIT!

I LOVE MY STEADY, BUT I'M CRAZY FOR MY "ONCE IN-A-WHILE"

Did you hear AL. JOLSON put it over at the ALHAMBRA and COLONIAL last Sunday? If not, HEAR HIM at the FIFTH AVENUE THIS WEEK
 HEAR THE FOLLOWING ACTS SINGING THE SONG THIS WEEK:
 ED. MORTON, Orpheum, Harrisburg, Pa.; NEFF and STARR, Shea's, Buffalo; LASKY'S PIANOPHENDS, Wilmington, Del.; HARRY and KATHERYN MITCHELL, Orpheum, Easton, Pa.; NELSON and OTTO, Johnstown, Pa. (week March 7). THE SONG IS A RIOT WITH ALL THE ABOVE ACTS. IT CAN BE THE SAME FOR YOU
 ORCHESTRATIONS IN ANY KEY TO RECOGNIZED PERFORMERS. SEND LATE PROGRAMMES. NO CARDS

JOS. M. DALY, 218 Tremont St., Opp. Majestic Theatre, Boston, Mass.

PIANIST WANTED

Who can play the Pictures, Songs and Overtures. Must play for sentimental, comic, pathetic and every professional courtesy to a gentleman. Salary must be right for an absolute certainty. Cigarettes, booze and misrepresentations cleared instantly. Tell it all immediately to

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 First Class General Business Man
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Acrobats. Comedian that Makes Good, Wants
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 Costumes made to order.
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ROSE ACTS
 Have Several to Lease on Royalty,
 Comprising from 2 to 6 People
 Burlesque, Songs, Monologues and Sketches to
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PIANIST
 Must double horn in hand, join on wire.
 Wire lowest salary. I pay all. No booze,
 amateurs or deformities tolerated.
WM. TODD VAUDEVILLE SHOW
 TIMMONSVILLE, S. C.

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 FOR ONE NIGHT STANDS
 STAGE MANAGER, LEADS, HEAVY MAN, MUSI-
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 Other good people, write to
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 AT LEADING MAN, not less than 5 ft. 10 in.; CO-
 ORDINATE with specialty, SPECIALTY TEAM, to
 play parties, KAN for Props, with specialty. Open
 for Monday, Wednesday, Friday, Saturday. State all
 in first. And, J. EDWARD BALFOUR, Somerset-
 worth, N. H. HARRY VICKERS, write.

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 PALACE FAMILY THEATRE, Steelton, Pa.
 Small companies can secure immediate open-
 ings. Vaudeville Acts, can give you split week;
 short jump. Have openings for Live Manager (new
 house) who will work on share of profits. Will buy
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 ings, managers, have special proposition for sum-
 mer rent or share. Address all communications,
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 ALL LINES
 Low, sure salary. Work all summer.
 RATES & SHALVOY, Middlebury, Vermont.

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 Aeronaut
 (Years' experience). Big Attraction. Only first
 class managers. **PROF. LEONARD**
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**WANTED
 THEATRICAL TYPEWRITING**
 ACCURATE, INTELLIGENT WORK
 Rates Moderate. Phone 1741 Reister.
 MAX MESSINGER, 2 Reister St., Room 103.

A CAR WANTED. Wanted to lease for summer
 season of 1910 a Combination
 Car 70 ft. long with fast passenger service attach-
 ment. AUSTIN'S USUAL TOM'S CABIN CO.
 Walton, Del. Co., N. Y.

WANTED
 Young Lady Who Is Willing
 to Be Tattooed for New Act
 Describe yourself fully in first letter, with photo.
 Bright future to rich party. Address
NEW ACT, care of CLIPPER.

FOR SALE
 SENSATIONAL MINIATURE AUTO
 CAR RIDE
 Brand new, run built on in home. Act used at parties
 and fairs, easily hooked at best price. Is a feature
 and attractive clean cut. Mechanically absolutely
 perfect. Owner will sell at sacrifice. An unusual
 opportunity.
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WANTED QUICK
 PEOPLE FOR PERMANENT STOCK
 GUARANTEED. STATE ALL.
GARRICK THEATRE, Alliance, Neb.

500 Sets of Song Slides
 FOR SALE—\$1.75 Per Set
 Send for List
J. FRISH, - 138 E. 14th St., N. Y.

Wanted, Good Med. Comedian
 Money sure here. Answer quick.
 DR. HOWARD CURTIS, Albion, Ont., Can.

WANTED
 O'DELL and CARROLL inform us that they
 are having a new act written for them by
 De Rose & Rutherford, which they expect to
 produce in the Spring. They will carry their
 own scenery and properties. They are lay-
 ing out at Orange, N. J., where they say The
 Old Reliable pays them a visit every week.
 KRAMER and ELLIOTT write: "We are
 meeting with big success down South with
 our act, 'The Messenger Boy and the Usher.'
 We have been down here twelve weeks, with
 several more to go, then we jump to the
 Sparks time."

WANTED
 ILLA H. MOORE was a Clipper caller Feb.
 25, and stated that "The Master Weaver" is
 one of the leading plays with the Hill Stock
 Co., playing the Long Island circuit. Mr.
 Moore is the author of "The Master Weaver,"
 and states that he has been approached by
 the managers of several road companies for
 territorial rights for the play.
 NELSON DOWNS, manipulator of colts,
 received news that his mother died at Wash-
 ington, Ia., last week.
 GEORGE EDWARDS, editor and publisher of
 "Edwards Monthly," a magazine publication, is
 seriously ill at Buffalo, N. Y.
 "THE BELLE OF JAPAN," organized in Chi-
 cago recently, goes out under the direction
 of Harvey Day. George Gordon is advance
 representative.
 FRANK C. CURTIS writes: "The stock com-
 pany which opened at the Turner Theatre,
 Boston, Ia., on Jan. 10, closed Feb. 12, with-
 out notice. The management then tried
 vaudeville for one week, but closed the house
 altogether on Feb. 19."

Prior (J. H. Pierce, mgr.)—Young Buffalo
 27-March 5, "The Man of the Hour" 6-12.
 SHUBBING (Arthur S. Friend, mgr.)—"Que
 Vally" 25-March 6-12.
 STAR (R. R. Trotterman, mgr.)—"The Ken-
 tucky Bolles" 27-March 5, Miners' Americans
 6-12.
 GAVITY (Jas. J. O'Brien, mgr.)—"The Merry
 Weir" 27-March 5, the Star and Garter Co.
 6-12.
 CRYSTAL (Thos. Saxe, mgr.)—Week of 28:
 Sendow Trio, Adamini-Taylor, Cliff Leann and
 company, Mills and Lyle, Crystallograph.
 KEMPER (Trina, mgr.)—Week of 28:
 Lillian Mortimer and company, Dorothy Lamb
 and company, Williams and Gordon, Grace
 Armond, Jack Stein, Emperoscope.
 COLUMBIA (H. Trine, mgr.)—Week of 28:
 Ed. Gallagher and company, Gilday and Fox,
 Barry and Hays, Madeleine Pack, Theo. Vil-
 mark, Columbiagraph.

Detroit, Mich.—Detroit (R. C. Whitney,
 mgr.)—Fidel Schaff, in "The Prima Donna,"
 week of Feb. 28.
 HILL (R. H. Lawrence, mgr.)—Mabel
 Hite, in "The Party," week of 28.
 LUCUM (E. H. Stair, mgr.)—"In Old
 Kentucky" week of 27.
 LAFAYETTE (Dr. Campbell, mgr.)—"The
 Black Path Musical Co. week of 27.
 GAVITY (J. M. Ward, mgr.)—"The Serenad-
 ers" week of 27.
 AVENUE (Drew & Campbell, mgrs.)—"WIN-
 tams" Imperials week of 27.
 TEMPLE (J. H. Moore, mgr.)—"Packed
 house" week of 28: George Roben and com-
 pany, Howard and North, Cook and Lorenz,
 O'Brien-Hayden company, the Three Ernests,
 the Five Armies, Frank Wilson, and the
 moving pictures.

CHICAGO (W. B. Schram, mgr.)—Good
 business" week of 28: The Eight Kinkaid
 Kids, Edwards and Kernell, La Tell Bros.,
 Olympia, Hazy Rice, Catherine Kuhl, and the
 moving pictures.
 HARRIS' FAMILY (Dave Markowitz, mgr.)—
 Lawrence and company, Quinn and Ross,
 Stanley and Lanchester, Guy Genaro, the
 Two Graces, Commodore Tom, the musical
 pony; Revere and Lloyd, and the pictures.

Providence, R. I.—Providence Opera
 House (F. L. Wendelschafer, mgr.)—Mme
 her first American season, opened
 speaking company in Providence's "Hacarat,"
 Feb. 28-March 2. The premiere attracted
 much interest. John Mason, in "A Son of
 the People" 1-5.
 IMPERIAL (Frank Gray, mgr.)—"Cohan's
 'The Yankee Prince,' featuring Tom Lewis,
 28-March 2; Maude Adams 3-5.
 KATHY (Chas. Lovensberg, mgr.)—Joseph
 Hays, in "Dinkelspiel's Christmas" heads this
 week's bill, other plays: "Hacarat,"
 Leopold, Harry Linton and Anita Lawrence,
 Selma Braatz, Rixley and Fink, Bondini
 Brothers, and Leo Donnelly.

FAIRIE (Spitz & Nathanson, mgrs.)—"Cole
 and Johnson in 'The Red Moon,' featuring
 Aida Overton.
 WESTMINSTER—Bowery Baroqueers,
 SCENIC TEMPLE—Cornelia Roberts and
 company, John Philbrick, Mr. and Mrs.
 Hays, and
 BULLOCK'S—Sadler, juggler; Sherwood Sista-
 ters, Doyle and Congdon, Carman, and Rube
 Amundson.

Charleston, S. C.—Academy of Music
 (Chas. R. Matthews, mgr.)—Crescent Stock Co.,
 week of Feb. 28.
 HAZARD (The Pastime Amusement Co.,
 mgrs.)—"Business continues good with Fred
 Primrose, L. T. Johnstone, Marie Sparrow,
 Mack and Duval company.

WILLIAMS and SOCIAL, a high class dancing
 and singing team, who were old Pittsburgh
 favorites with the old Hilland Stock Co., will
 appear in the above city this week, with the
 Bohemians, at the Academy. Their many
 friends are sure to turn out to greet their
 favorite troupe, and having a good time.
 This tour is certainly the real goods!
 Jos. B. MILLS, of the team of Hawley and
 Mills, and Olga Gillette, of the Behman Show,
 will be married at the City Hall, New York
 City, on Feb. 21. The ceremony was per-
 formed by Alderman James J. Smith.
 PAT REILLY's new sketch, which has been
 a decided success, was written by Jack Gor-
 man and McKenney.
 MARYANN P. WILDER is booked for all the
 Williams houses.

EDWIN KRAFFT mourns the loss of his
 mother, whose death occurred at St. Joseph,
 Mo., Feb. 11. Mr. Krafft was notified while
 playing an engagement in New York City.
 Krafft and Myrtle, after a few weeks, will
 continue in vaudeville.
 J. ALDRICH LIBREY and KATHARINE TRATER
 were hits at the New Manhattan Theatre,
 Broadway last week.
 HELEN MALISSE is requested to communi-
 cate with her parents in Cleveland, concern-
 ing an inheritance awaiting her.

JOE ALMON, a comedian and song writer,
 was married to Audrey Milton, a vaudeville
 performer, on Saturday evening, Jan. 29, at
 Kallispell, Mont. Mr. Almon has written an
 act for vaudeville in which he and his wife
 will appear.
 TOMMY HAYES, with a new musical nov-
 elty, is meeting with big success on the
 Pantages circuit.

POOLE'S BASKET BALL LADIES are at the
 Montauk Theatre, Passaic, N. J., with the
 Tremont Theatre, New York, to follow.
 The MACCO TWINS opened Feb. 14, on the
 Moss & Stoll tour, at Glasgow. They will
 return to America in July, to commence a
 season of State fair contracts with Fred
 Barnes, of Chicago. They have had more
 offers than they could accept.

CLARE ANNIS has severed his connection
 with the "A Wyoming Girl" Co., and left for
 Australia on March 1, where he will play the
 Harry Richards vaudeville circuit. His place
 will be filled by Claude Carriere, who will play
 the part of Manuel Lopez.
 ALICE MAGILL, of Waller and Magill, who
 was ill for the past two weeks with a touch
 of pneumonia, is now convalescent, and will
 work alone shortly.

Seattle, Wash.—Moore (John Cort, mgr.)
 Chas. R. Hanford and company, in "An
 American Lord," Feb. 24-26, followed by Mrs.
 Leslie Carter, in "Vesta Hime," March 3-5.
 "A Stubborn Cinderella" 6-12.
 GRAND (John Cort, mgr.)—"As the Sun
 glimmers" 27-March 5, and "The Lion and the
 Mouse" 6-12.
 ALHAMBRA (Russell & Drew, mgrs.)—"Derk
 Russell (Russell & Drew, mgrs.)—"The re-
 turn of the Seattle Theatre Stock Company,"
 27-March 5, in "Wedded, But No Wife,"
 Louis (Alex. Pantages, mgr.)—"The Lids
 Stock Company, in "Dora Thorne," opened
 20, to a capacity house.

ORPHEUM (Carl Reiter, mgr.)—"Week of
 girls" Morleah, Morleah, Bess's Six Men,
 Sullivan and the Servant and the Mary
 Altus Bros., Allen Nightman, motion pic-
 tures.
 MAJESTIC (Frank H. Donellan, mgr.)—
 Week of 28: Edwin Winchester, Carlton Sista-
 ters, Kona, and Belasco, Helen Carmon,
 Louis Guerlin, Four Tossing Ladies, mo-
 tion pictures.
 PANTAGES (Alex. Pantages, mgr.)—"Week
 of 28: Tony Castellane and Bros., Deacon
 Davey and Emerson, the Bachelor Club, Hel-
 ene Low, motion pictures.

NOTES.—Lyons (S. Morton Cohn, mgr.)
 Circuit (Eugene Levy, mgr.)—City (Frank
 Morion, mgrs.)—"The Fighting Hope,"
 Mmo, Schumann-Hink will appear in concert,
 under the auspices of the Ladies' Musical
 Club, at the Moore, 28-30-32-34-36-38-40-42-44-46-48-50-52-54-56-58-60-62-64-66-68-70-72-74-76-78-80-82-84-86-88-90-92-94-96-98-100-102-104-106-108-110-112-114-116-118-120-122-124-126-128-130-132-134-136-138-140-142-144-146-148-150-152-154-156-158-160-162-164-166-168-170-172-174-176-178-180-182-184-186-188-190-192-194-196-198-200-202-204-206-208-210-212-214-216-218-220-222-224-226-228-230-232-234-236-238-240-242-244-246-248-250-252-254-256-258-260-262-264-266-268-270-272-274-276-278-280-282-284-286-288-290-292-294-296-298-300-302-304-306-308-310-312-314-316-318-320-322-324-326-328-330-332-334-336-338-340-342-344-346-348-350-352-354-356-358-360-362-364-366-368-370-372-374-376-378-380-382-384-386-388-390-392-394-396-398-400-402-404-406-408-410-412-414-416-418-420-422-424-426-428-430-432-434-436-438-440-442-444-446-448-450-452-454-456-458-460-462-464-466-468-470-472-474-476-478-480-482-484-486-488-490-492-494-496-498-500-502-504-506-508-510-512-514-516-518-520-522-524-526-528-530-532-534-536-538-540-542-544-546-548-550-552-554-556-558-560-562-564-566-568-570-572-574-576-578-580-582-584-586-588-590-592-594-596-598-600-602-604-606-608-610-612-614-616-618-620-622-624-626-628-630-632-634-636-638-640-642-644-646-648-650-652-654-656-658-660-662-664-666-668-670-672-674-676-678-680-682-684-686-688-690-692-694-696-698-700-702-704-706-708-710-712-714-716-718-720-722-724-726-728-730-732-734-736-738-740-742-744-746-748-750-752-754-756-758-760-762-764-766-768-770-772-774-776-778-780-782-784-786-788-790-792-794-796-798-800-802-804-806-808-810-812-814-816-818-820-822-824-826-828-830-832-834-836-838-840-842-844-846-848-850-852-854-856-858-860-862-864-866-868-870-872-874-876-878-880-882-884-886-888-890-892-894-896-898-900-902-904-906-908-910-912-914-916-918-920-922-924-926-928-930-932-934-936-938-940-942-944-946-948-950-952-954-956-958-960-962-964-966-968-970-972-974-976-978-980-982-984-986-988-990-992-994-996-998-1000-1002-1004-1006-1008-1010-1012-1014-1016-1018-1020-1022-1024-1026-1028-1030-1032-1034-1036-1038-1040-1042-1044-1046-1048-1050-1052-1054-1056-1058-1060-1062-1064-1066-1068-1070-1072-1074-1076-1078-1080-1082-1084-1086-1088-1090-1092-1094-1096-1098-1100-1102-1104-1106-1108-1110-1112-1114-1116-1118-1120-1122-1124-1126-1128-1130-1132-1134-1136-1138-1140-1142-1144-1146-1148-1150-1152-1154-1156-1158-1160-1162-1164-1166-1168-1170-1172-1174-1176-1178-1180-1182-1184-1186-1188-1190-1192-1194-1196-1198-1200-1202-1204-1206-1208-1210-1212-1214-1216-1218-1220-1222-1224-1226-1228-1230-1232-1234-1236-1238-1240-1242-1244-1246-1248-1250-1252-1254-1256-1258-1260-1262-1264-1266-1268-1270-1272-1274-1276-1278-1280-1282-1284-1286-1288-1290-1292-1294-1296-1298-1300-1302-1304-1306-1308-1310-1312-1314-1316-1318-1320-1322-1324-1326-1328-1330-1332-1334-1336-1338-1340-1342-1344-1346-1348-1350-1352-1354-1356-1358-1360-1362-1364-1366-1368-1370-1372-1374-1376-1378-1380-1382-1384-1386-1388-1390-1392-1394-1396-1398-1400-1402-1404-1406-1408-1410-1412-1414-1416-1418-1420-1422-1424-1426-1428-1430-1432-1434-1436-1438-1440-1442-1444-1446-1448-1450-1452-1454-1456-1458-1460-1462-1464-1466-1468-1470-1472-1474-1476-1478-1480-1482-1484-1486-1488-1490-1492-1494-1496-1498-1500-1502-1504-1506-1508-1510-1512-1514-1516-1518-1520-1522-1524-1526-1528-1530-1532-1534-1536-1538-1540-1542-1544-1546-1548-1550-1552-1554-1556-1558-1560-1562-1564-1566-1568-1570-1572-1574-1576-1578-1580-1582-1584-1586-1588-1590-1592-1594-1596-1598-1600-1602-1604-1606-1608-1610-1612-1614-1616-1618-1620-1622-1624-1626-1628-1630-1632-1634-1636-1638-1640-1642-1644-1646-1648-1650-1652-1654-1656-1658-1660-1662-1664-1666-1668-1670-1672-1674-1676-1678-1680-1682-1684-1686-1688-1690-1692-1694-1696-1698-1700-1702-1704-1706-1708-1710-1712-1714-1716-1718-1720-1722-1724-1726-1728-1730-1732-1734-1736-1738-1740-1742-1744-1746-1748-1750-1752-1754-1756-1758-1760-1762-1764-1766-1768-1770-1772-1774-1776-1778-1780-1782-1784-1786-1788-1790-1792-1794-1796-1798-1800-1802-1804-1806-1808-1810-1812-1814-1816-1818-1820-1822-1824-1826-1828-1830-1832-1834-1836-1838-1840-1842-1844-1846-1848-1850-1852-1854-1856-1858-1860-1862-1864-1866-1868-1870-1872-1874-1876-1878-1880-1882-1884-1886-1888-1890-1892-1894-1896-1898-1900-1902-1904-1906-1908-1910-1912-1914-1916-1918-1920-1922-1924-1926-1928-1930-1932-1934-1936-1938-1940-1942-1944-1946-1948-1950-1952-1954-1956-1958-1960-1962-1964-1966-1968-1970-1972-1974-1976-1978-1980-1982-1984-1986-1988-1990-1992-1994-1996-1998-2000-2002-2004-2006-2008-2010-2012-2014-2016-2018-2020-2022-2024-2026-2028-2030-2032-2034-2036-2038-2040-2042-2044-2046-2048-2050-2052-2054-2056-2058-2060-2062-2064-2066-2068-2070-2072-2074-2076-2078-2080-2082-2084-2086-2088-2090-2092-2094-2096-2098-2100-2102-2104-2106-2108-2110-2112-2114-2116-2118-2120-2122-2124-2126-2128-2130-2132-2134-2136-2138-2140-2142-2144-2146-2148-2150-2152-2154-2156-2158-2160-2162-2164-2166-2168-2170-2172-2174-2176-2178-2180-2182-2184-2186-2188-2190-2192-2194-2196-2198-2200-2202-2204-2206-2208-2210-2212-2214-2216-2218-2220-2222-2224-2226-2228-2230-2232-2234-2236-2238-2240-2242-2244-2246-2248-2250-2252-2254-2256-2258-2260-2262-2264-2266-2268-2270-2272-2274-2276-2278-2280-2282-2284-2286-2288-2290-2292-2294-2296-2298-2300-2302-2304-2306-2308-2310-2312-2314-2316-2318-2320-2322-2324-2326-2328-2330-2332-2334-2336-2338-2340-2342-2344-2346-2348-2350-2352-2354-2356-2358-2360-2362-2364-2366-2368-2370-2372-2374-2376-2378-2380-2382-2384-2386-2388-2390-2392-2394-2396-2398-2400-2402-2404-2406-2408-2410-2412-2414-2416-2418-2420-2422-2424-2426-2428-2430-2432-2434-2436-2438-2440-2442-2444-2446-2448-2450-2452-2454-2456-2458-2460-2462-2464-2466-2468-2470-2472-2474-2476-2478-2480-2482-2484-2486-2488-2490-2492-2494-2496-2498-2500-2502-2504-2506-2508-2510-2512-2514-2516-2518-2520-2522-2524-2526-2528-2530-2532-2534-2536-2538-2540-2542-2544-2546-2548-2550-2552-2554-2556-2558-2560-2562-2564-2566-2568-2570-2572

Christy & Willis, Columbia, St. Louis, 7-12.
Ship & Marble, Maryland, Baltimore.
"Circumstantial Evidence," Majestic, Milwaukee.

THIS WEEK, SHEA'S, Buffalo, N. Y.

Toronto, Can., 7-12.
Clayton, Una, & Co., Orheum, Salt Lake City,
Utah: Orheum, Ogden, 7-12.

CLIPPER COMEDY FOUR
COLUMBIA BURLESQUERS
WALDMANN'S, Newark, N. J.
Clayton-Drew Players, American, Davenport, Ia.
Morris, E. St. Louis, Ill. 7-12.
Clark & Turner, The Fashion Plates Co.
Clark & Duncan, Scenic Temple, Boston

Clifton, Elmar, New Portland, Portland, Me.

PROCTOR'S BIG SHOW. CASINO, Philadelphia.
 Conroy, Le Maire & Co., Greenpoint, Bkn.
 Cotton's Donkeys, Proctor's, Newark, N. J., 7-9.
 Proctor's, Elizabeth, 10-12.
 Copeland & Phillips, Proctor's, Newark, N. J.
 Doly, Arthur, Klark-Urban Co.
 Conroy & McFarley, Vogel's Big City Minstrel.
 Laddie, Brooks & Johnson, Hippo., Olean, N. Y.
 28-March 12.
 Cook, W. Geo., Stoddard Stock Co.
 Cota, El, Keith's Cleveland; Temple, Detroit, 7-12.
 Cuddy & Lynn, "The Man Who Owes Broadway"
 Coranish, Wm. A., Star, Nowata, Okla.
 Collins & Brown, Grand, Portland, Ore.

PROCTOR'S COLLINS
PLAYING CLUBS
 Corbett, Ada, Congress, Portland, Me.
 Cook Sisters (3), Main Street, Peoria, Ill.
 Cook, Ray, G. H., Indianapolis.
 Cook & Lorenz, Temple, Detroit.
 Commodore, Tom, Harris Family, Detroit.
 Corbett, Jas. J., Orpheum, Cincinnati.
 Corbett, Edward, Orpheum, Cincinnati.

Colemans, The, 'Pantages', Vancouver, B. C.

Crook, Joe, & Bro., Savoy, Fall River, Mass.
 Courtois, Jane & Co., Shea's, Buffalo, N. Y.
 Cress, Jack, Manhattan, N. Y. C.
 Cress, Mr. & Mrs. Gardner, 5th Avenue, N. Y. C.
CROWN MUSICAL DUO
 UNITED TIME
 HIPPODROME, Olean, N. Y.
 Cressy & Dayne, Orpheum, Spokane, Wash.; Or
 pheum, Seattle, 7-12.
 Craig, Viola, The Serenaders Co.
 Craig, Marsh, McJette, Chicago.
FRED I. CRANE
TENOR, VAUDEVILLE AND CLUBS.
 61 Ralph Ave., Brooklyn, N. Y.
 Crouch & Welch, G. O. H., Pittsburg.
 Crawford, Pat, Colum's Minstrels.
 Carson Sisters, Temple, Rochester, N. Y.
 Cunningham & Marlon, Olympia, Chicago; Hippo-
 drome, 7-12.
 Cunningham, Jerry, Dumont's Minstrels.
 Bullison, Webster, Empire, Pittsfield, Mass.

Curtis, Sam. & Co., Orpheum, Cincinnati.

CORRAN and MILTON
Roanoke, Va., Feb. 28.

Cutting & Zaida, Comique, Buffalo, N. Y., 28
March 2.

Darrow, Mr. & Mrs. Stuart, Orpheum, Bkln.
Harvill, Sisters, Orpheum, Omaha, Neb.; Or
pheum, Kansas City Mo. 7-12.

Day, Ruby, Adèle Galt Co.

DALE and BOYLE
HUDSON THEATRE, Union Hill, N. J.

Davis, Edwards, Poli's, Hartford, Conn.; Poli's
New Haven, 7-12.

Dazie, Mlle, Orpheum, New Orleans; Keith's, C.
Dublin, 9, 7-12.

Debernady, Orpheum, Cambridge, O.; Electric
Athens, 7-12.

Dale & Boyle, Hudson, Union Hill, N. J.

Wenport, Alice, & Co., Hartford, Hartford
Conn.

W. L. E. DAZIE

This week, TEMPLE, Grand Rapids, Mich.

Dancing, Edna, New Empress, Cincinnati.
Havening Belles (4), Bijou, Ray City, Mich.
Davies (3), Victoria, Wheeling, W. Va.
Davis, Geo. C., Yorkville, N. Y. C. 28 March 2
Devlin & Willows, Chambers, N. Y. C.
de Hollis & Vawter, Family, Moline, Ill.; Castle
Bloomington, 7-12.
de Faxe Sisters, National, San Francisco, Cal.
de G. & Leach, Gen. Canton, Mass., 28
March 12.
de Cleo, Great, HI Henry Minstrels.
Delmar & Delmar, Bell Circus, Mexico, Indolite
de Vreul & Willows, C. Pantages, Seattle, Wash.
28 March 12.
de Wolfe, Lanier & Linton, "McPadden's Flats"
Ga.
de Leo, Millie, New York Roof, N. Y. C.
de Macos, The Empire, Pittsfield, Mass.
de Cotret & Rego, Gen. Arctic, R. I., 3-5; Crown
Pawbucklet, 7-12.
de Monio & Belle, Zoo, Harrisburg, Pa.

de HOLLIS & VAWTER

DE HULLIS & VALORA
BOOKED SOLID

De Vilbiss, Great, Academy, Kalamazoo, Mich.
O. H. Jackson, 7-12.
De Lisle, Juggling, Chase's, Washington, D. C.
Atlanta, Ga., 7-12.
De Oesch, Manie, Colliseum, Grapich, Can.
De Voet, American, Theatrotion, Butteville, Ala.
Dean, Cliff, & Co., Crystal, Milwaukee.
Deane, Sydney, & Co., Keith's, Boston.
De V. Emmett, & Co., American, Boston.

DeVelle & Zeld
Artistic Graffiti Artists
Feb. 27th NATIONAL, San Francisco, Cal.

De Coe, Harry, Proctor's, Albany, N. Y.
De Camo & Dog, Bijon Dream, New Haven, Conn.
Dennis Bros., Poli's, New Haven, Conn.
De Haven Sextette, Orpheum, St. Paul.
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De Kindt, Marjorie C., Montreal, Can.
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SHAPIRO'S GOT IT! SOME MORE

FRED. FISCHER

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ONE GREAT NOVELTY SONG

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"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME"

And the one you have been waiting for

"SCHLITZ"

A German Beer Song Words by HARRY BREEN

RELEASED

GEO. M. COHAN'S

Popular Coon Song Hit that's sweeping the country from Maine to California

RELEASED

"THE BELLE OF THE BARBER'S BALL"

"Babe, looka here, looka here! What is it, dear? What is it, dear?" (You all know it)

IN PRINT NOW—GEO. COHAN'S RAG, introducing "Belle of the Barber's Ball" and "Oh, You Coon." Great for dumb acts.

AND NOW—That ticklish tune you hear everywhere and don't know what it is; well, it's

"OH, YOU DEVIL RAG"

By FORD DABNEY, and E. RAY GOETZ just completed some great lyrics for it

Be sure to get "OH, YOU DEVIL RAG" SONG

AND DON'T FORGET—SHAPIRO'S GOT these 1909 Applause Winners—"You Are the Ideal of My Dreams" (ballad), "Mister Johnson, Good Night" (coon song), "Hoop-La" ("I'm Having the Time of My Life") (novelty), "Good Bye, Peter, Good Bye, Paul" (comic), "Old Dr. Brown" (comic), "Angel Eyes" (serenade), "When Rosalie Sings 'Ciribiribi'" (Italian song), "You Ain't Got the Girl Till the Ring is On Her Finger" (novelty), "My Mamie Rose" (serenade), "Amo" (song and intermezzo), "Havana" (high class).



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A Good Partner, or would join any kind of an act.
Also do good object juggling. Can deliver the
goods. Write, you jugglers, write—write quick.
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Can reach "F" or "F sharp." How to sing with-
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EDISON ONE PLV (Kinetoscope) MOVING
PICTURE MACHINE

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for one hundred dollars (\$100). Send subject to
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Good Repertoire People

Those with specialties preferred. State all
in first letter. Send photo and program.
Salary must be low.
WILL H. PROVO, Gen. Del., Troy, N. Y.

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CHAS. AND GERTRUDE HARRISON THEATRE COMPANY

FIRST CLASS ACTOR to double either Baritone, Trombone, or Alto in Band.
WOMAN for some INGENUES, some SOUBRETTEs must be man and wife; also
want CLARINET for Band and Orchestra; other HAND MEN who can either act,
sell or take tickets; STAGE HANDS who play some instruments. I am will-
ing to pay good salaries, but want good people. State everything in first letter.
Send photo if possible. If you do specialties or absolutely need ticket advance,
say so. Misrepresentation means trouble, but competent people will find this
one of the most pleasant engagements they ever had. Salaries positively certain.
But we do not pay for nights we lose. Two to four week stands. Pay your
own. We run the year round. Address:
CHAS. HARRISON, Mgr. Harrison Tent Theatre Company, Temple, Texas.

35 Musicians Wanted 35
For THE GREAT PARKER SHOWS

Six Cornets, ten E-flat Clarinets, one E-flat Clarinet, Alto and Piccolo, four Trombones, four Horns,
two Baritone, three Basses, two Trap Drums, one Bass Drum, one Snare Drum, one Cymbal, one Tom Tom,
Calliops to double band, Oboe to double string. All need signing contracts will be required to use "Parker
pile" instruments. State lowest salary and experience in first letter. Show opens April 15.
A. L. FESLICK, Bandmaster Great Parker Shows, 232 Harrison St., Kansas City, Mo.

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AN ESTABLISHED AND RELIABLE REPERTOIRE CO.

"WEEK STANDS." ONE SHOW AT NIGHT. DRAMATIC PEOPLE IN ALL LINES
State full particulars in first letter and lowest salary. Also good Stage Director, Work the year
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RELIABLE MANAGER, care General Delivery, Pittsburg, Pa.

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A CANVAS THEATRE

With stage scenery and seats to accommodate 200 or more people. Must be complete and ready to
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Sketch Team, Black Face Comedian, one good, strong Novelty Act and a Five Piece Band. Those
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High Class Dramatic Sketches a Specialty
Royalty, Outright, On Hands, To Order
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COMEDY AND CHAR. LEADS. Stock preferred. Address: PALACE HOTEL, CHICAGO, ILL.

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Repertoire People in All Lines

Those with specialties given the preference. Also AT PIANIST and TRAP DRUMMER with a full line
of traps for Spring and Summer season. Rehearsals begin March 14. Ability, wardrobe and security
essential. Good SINGING and DANCING CHORUS GIRLS. Tell all in first letter. DIRECTOR with
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To Lease, The Euclid Avenue Garden Theatre, Cleveland, Ohio

Situate on Euclid Avenue. Magnificent Summer Theatre, only one in Cleveland. Beautiful grounds,
Auditorium with seating capacity 1200. Large commodious stage, suitable for any sized produc-
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Address THE EUCLID AVENUE GARDEN THEATRE COMPANY,
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Wanted, Young Leading Man, Heavy Man, Gen. Bus. Man
Prefer people that can direct and have scripts, as I want a director. WHITE'S PER. STOCK
CO., supporting MISS ADA DALTON. PEOPLE MUST BE AT and have wardrobe. Send photo
and state lowest. Prefer those with good singing voices. Long, sure season. One full work. Make
salary accordingly.

THEATRE and PARK MGRS. J. J. WHITE, Marinette, Wis. This is one of the best in
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Would take over a good Park Proposition. No small proposition considered.

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REELS OF FINE FILM \$15 EACH. 75,000 feet of fine stock. No worn out film. Large and small anti-
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Clean, bright, snappy
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Fire Furnished. Acts Re-written.
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Get an idea of my
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CAPT. C. W. RIGGS,
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LADIES STREET and STAGE GOWNS
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WANTED—PIANO PLAYER
Up in medicine business.
DR. V. SHARPSTEEN, Bristol, Indiana.

WANTED
To open March 23. A No. 1 SOUBRETTE with sing-
ing specialty. COMEDIAN must sing and dance.
double brass; POINT double violin or stage.
GENERAL ACTOR to double baritone or trou-
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CHARACTER WOMAN. People in all lines write.
Musicians doubling stage. Actors doubling brass.
Love, pleasant summer and winter engagements.
Sure salary to sober and reliable people. Show
opens near Syracuse, N. Y.; rehearsals, March 16.
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Well Known Stock Star
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Must be competent, sober and reliable and have
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Write or wire. C. T. PRISBY,
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Singles and doubles. change for week. At Med.
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OUT OF TOWN NEWS

Boston, Mass.—Three seasons have elapsed since the last summer opera season at the Castle Square Theatre, and the announcement is made that a series of light and standard operas are to be given at this house during the coming summer.

Boston Opera House (Henry Russell, mgr.)—The repertoire for the current week is as follows: Feb. 28, "Madama Butterfly," March 1, "The Mikado," March 2, "The Bohemians," March 3, "The Huguenots," March 4, "Faust." The principals are: Constantino, Nielsen, Lipkowsky, Bronskaja, Boninogna, Leveroni, Alpa, Claessens, Deryne, Mardones, Stroesco, Bontrill, Nivette, Fornari, Blanchard, Boulogne, Paklanon and Vanni. John Craig and Mary Young have the leading roles.

Hollis Street (Frohman, Rich & Harris, mgrs.)—Henrietta Crossman, in "Sham," opens a two weeks' engagement 28.

Majestic (Wilbur Shubert Co., mgrs.)—"Is Matinee a Failure?" opens 28. "The Midnight Sons" begins its fourth week 28, and is playing to crowded houses.

Colony (Frohman, Rich & Harris, mgrs.)—"Charles Wyndham, in 'The Mollusc,' begins his second and last week 28. Kyrie Bellows, in 'The Builder of Bridges,' March 1.

Claremont (C. S. Amusement Co., mgrs.)—"This is the second week of Vaughan Glaser, in 'St. Elmo.'"

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Silvion and O'Neill, and West and Van Sicken—Elmer business daily.

Lyons (M. M. R. mgr.)—Current week: Prof. Kent's educated lions, Willis and Angus, Kenney and Hollis, Walter S. Brower and the Four Musical Maids. Manager Mark is introducing a new contest this week, the girl with the red veil. Whoever guesses her initials receives a prize. Capacity business.

Comique (M. Mark, mgr.)—Business good. The latest pictures are shown, and in the vaudeville this week is Fritz Carl and Blanchard, the Matthews, the Merritt Sisters, and Frank Clayton.

Novelty (Joseph Symonds, mgr.)—Mabel Murray's Beauty Burlesques came 28 for the week, with a big olio. Manager Symonds has recently fitted out his stage with new scenery. Excellent business.

Farina (Salem J. D. Landry, mgr.)—The Chicago Stock Company came 28 for the week.

Notes—George White, formerly manager at Audin, is now in Boston, in Lynn, the past week, looking up theatre prospects. Dreamland is playing to fine business. Leo De Bondy, pianist, of this city, is now in Manchester, N. H.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.)—"The House Next Door," Feb. 28. "A Builder of Bridges," March 5. "Waste," Feb. 28. "The House Next Door," March 12.

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OPHEUM (Max Fabbish, mgr.)—Splendid business. Week of Feb. 28: Valerie Berger, Paul Sundon, Fay, Two Coles and Fay, Wynn and Lee, Eva Mudge, James E. MacDonald, H. Franklin and Standards, the kindred.

JEFFERSON (A. B. Morrison, mgr.)—The Arville-Benton Stock Co., in "Charles's Aunt," 28-March 5.

Bijou (Benjamin M. Steinbach, mgr.)—"Strongheart" 28-March 5.

Philadelphia, Pa.—To the despair of the theatrical managers, another installment of the trolley strike began on Feb. 19, and as a result of the riding, car service has been practically suspended, and to make matters even worse, cars have been taken off the streets after 6 P. M., completely killing the night business at the theatres. About the only business done was by the theatres in the centre of the city, who received some patronage from those who live along the line of the railroad, but generally speaking, the past week has been a very disastrous one for the show people. Oscar Hammerstein shut down completely, no performances at all being given at the Philadelphia Opera House. At present time there does not seem to be much hope of an early settlement of the difficulties, so that prospects for the coming week are scarcely encouraging.

Philadelphia Opera House (Oscar Hammerstein, mgr.)—Owing to the strike all of the scheduled performances for week of 21-26 were postponed. It is announced that performances will again be given the current week, consisting of: "The Juggler of Notre Dame," March 1. "La Navarraise," March 2. "The Girl of the Year," March 3. "La Traviata," at the night performance 5.

Academy of Music (S. Behrens, mgr.)—The Metropolitan Opera Co., in "Fra Diavolo," March 1. "La Traviata," March 2. "The Girl of the Year," March 3. "La Navarraise," at the night performance 5.

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Vynos, Roland and Mack, Hanley and Jarvis, moving pictures.

C. C. Casino—Two Man Monk, Daisy Blondin, James E. McDuff, Smith and Ashcroft, Paul Kern, Ardic and Leslie.

Park Theatre—Earl Kern, Smith and Ashcroft, Bogarde and Clifford, Two Man Monk.

K. & K. Opera House—Ardic and Leslie, Davidson and Novell, James E. McDuff, the Great Santelli, Earl Kern.

Archie, Connelville—Bovals, the Great Santelli, Daisy Blondin, Hanley and Jarvis.

Greys Opera House—Scottsdale—Frank and Delia, William Trio, Jos. Goodman, Bovals, Stanton and Flamme.

Harrisburg, Pa.—Majestic (M. Reis, mgr.)—Helen Grayson company week of Feb. 28.

Notes—(M. Reis, mgr.)—"The Girl of the Year," March 3. "La Navarraise," at the night performance 5.

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GERMAN THEATRE—Louis Herrmann directs the stock company in the presentation, Feb. 27, of "The Clowns of Normandy."

Cleveland, O.—Opera House (A. F. Hartz, mgr.)—Anna Hall, in "Miss Innocence," week of Feb. 28.

Colony (F. O. Miller, mgr.)—Frances Starr, in "The Eastward Way," week of Feb. 28. The French Opera Co. week of March 7.

Keith's Prospect (H. A. Daniels, mgr.)—"St. Elmo," week of Feb. 28. A. Daniels, mgr.)—"Week of 28: The Beggar Sisters," Big City.

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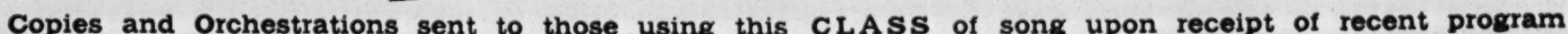
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Notes—(H. A. Daniels

(Creator of Italian Character Songs)

The tremendous success of this "new idea" Italian song has caused other publishers to issue imitations, and pretty bum stuff at that--the REAL ACTS wouldn't fall for them, but instead put US wise to the fact the OTHERS were trying to "ring in" a dead one. That's why we're calling your attention to the "REAL THING"--"THE" one you want, or will want--soon. Try this bit--then you'll know why "Those Three Fellows"--Sam Stern and Sam Dody--are doing it.



Western Office, 67 Clark Street, Chicago

Albany, N.Y., 28-March 2, Empire. Schenck, Albany, 3-5, Bon Ton, Jersey City, 7-9, Polly, 10-12, 18-March 5, 6, Monumental, Baltimore, 7-12.

Baltimore, 28-March 5, Monumental, Baltimore, 7-12.

Boston, 28-March 2, Gaiety, Albany, 3-5, Royal, 7-12.

Brooklyn, 28-March 5, Empire, Brooklyn, 7-12.

Cincinnati, 28-March 2, Gaiety, Albany, 3-5, Royal, 7-12.

Hartford, 28-March 5, Empire, Hartford, 7-12.

New York, 28-March 5, Empire, New York, 7-12.

Pittsburgh, 28-March 5, Empire, Pittsburgh, 7-12.

Rochester, 28-March 5, Empire, Rochester, 7-12.

Savannah, 28-March 5, Empire, Savannah, 7-12.

St. Louis, 28-March 5, Empire, St. Louis, 7-12.

Tampa, 28-March 5, Empire, Tampa, 7-12.

Washington, 28-March 5, Empire, Washington, 7-12.

Yonkers, 28-March 5, Empire, Yonkers, 7-12.

BURLESQUE AND VAUDEVILLE.

Dallas, 28-March 5, Dallas, 7-12.

Los Angeles, 28-March 5, Los Angeles, 7-12.

Miami, 28-March 5, Miami, 7-12.

Minneapolis, 28-March 5, Minneapolis, 7-12.

Nashville, 28-March 5, Nashville, 7-12.

San Francisco, 28-March 5, San Francisco, 7-12.

Seattle, 28-March 5, Seattle, 7-12.

St. Paul, 28-March 5, St. Paul, 7-12.

Wichita, 28-March 5, Wichita, 7-12.

MUSICALS.

Albany, 28-March 5, Albany, 7-12.

Baltimore, 28-March 5, Baltimore, 7-12.

Boston, 28-March 5, Boston, 7-12.

Brooklyn, 28-March 5, Brooklyn, 7-12.

Cincinnati, 28-March 5, Cincinnati, 7-12.

Hartford, 28-March 5, Hartford, 7-12.

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Tampa, 28-March 5, Tampa, 7-12.

Washington, 28-March 5, Washington, 7-12.

Yonkers, 28-March 5, Yonkers, 7-12.

THEATRE.

Albany, 28-March 5, Albany, 7-12.

Baltimore, 28-March 5, Baltimore, 7-12.

Boston, 28-March 5, Boston, 7-12.

Brooklyn, 28-March 5, Brooklyn, 7-12.

Cincinnati, 28-March 5, Cincinnati, 7-12.

Hartford, 28-March 5, Hartford, 7-12.

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Tampa, 28-March 5, Tampa, 7-12.

Washington, 28-March 5, Washington, 7-12.

Yonkers, 28-March 5, Yonkers, 7-12.

OUT OF TOWN NEWS.

Portland, Ore.—Bunglow (W. T. Pangle, mgr.) Mrs. Leslie Carter, in "Vesta Horse," Feb. 21-23; "The Virginian" 24-26, "The Merry Widow" 27-March 2, Maud Powell, colist.

Fordham (W. M. Russell, mgr.)—The Portland Theatre Stock Co., in "A Midnight Airplane," week of Feb. 20.

Baker (Geo. L. Baker, mgr.)—"The Great Divide" week of 20, "The Lion and the Unicorn" 27-March 5, "As the Sun Went Down" 12.

Orpheum (John F. Cordray, mgr.)—Week Feb. 21: Lottie Williams and company, in "On Stony Ground"; the Charles Ahern troupe, Jimmie Lucas, J. Francis Doney, Harlene and Charlene, Pauline Moran, Douglas.

Lytic (Keating & Flood, mgrs.)—The thorn stock Co., in "The Regeneration," week of 20; "St. Elmo" 27-March 5.

Grand (Frank Connelly, mgr.)—Week of Feb. 21: Gerard, Henry and Alice Taylor, Edwin H. Levine, Fred and Edna Able Mitchell, Browning and Lavan, Grandpasco.

Pantages (John A. Johnson, mgr.)—Week 21: The Three Yocascas, Ben Brandt, Dave and Percie Martin, Leo White, Davis and Led, John Fabio, Pantagesco, Roy Sullivan Brothers.

Star (S. Morton Cohn, mgr.)—Moving pictures.

Fritz's (Joe J. West, mgr.)—McSorley and Eleanor, Frank Bonham, Minnie Martin, Ward Zelma Summers, May Ryan, Josie Myers, Greens and Knight, Jessie Foster, the Kellys, Alma Pierce, Doll Fairman, Grace Walters, Nita Lorraine, Weston and Crawford, Mamie Gilmore, Katharine Cummings, Birdie Dillard, Marie Perry, Maude Collins, E. J. Green and Doris Greenwood, Ethel Merrill, Dale Wilcox.

Note.—Mme. Schumann-Heink, directress of the Steers-Wynn Company, will appear at the Orpheum Feb. 23.

Omahah, Neb.—Boyd's Theatre (Frank Woodward, mgr.)—"The Climax" Feb. 27-March 2. The Woodward Stock Co. opens 4, "College Fiddlers."

Brands (Frank Woodward, mgr.)—This vaudeville house opens with "Arcene Lupin, March 5."

Orpheum (W. P. Byrne, mgr.)—Week of Feb. 27: Joe Tinker and Sadie Sherman, singing, John B. Hymer and company, in "The Dog and Tom Walker." James H. Allen, Stella M. Morrell, Marshall Montgomery, the Zannettos, Blodome.

Krug ("Doc") Breed, mgr.—"St. Elmo" March 2. "The Newlands" 3-5. "The Dog and Tom Walker" 7-12.

Gaxette (E. L. Johnson, mgr.)—"Marion Girls" 27, for six nights.

Savannah, Ga.—Savannah, "Graustark" March 1.

Bijou—"Mam'zelle," by the Bijou Stock Co., week of 21, did a phenomenal business.

Orpheum—Fine business continues. George Greco, the Five Columbianas, Jacques Greco, Corcoran and Gray, Fred and Nina, and the Musical Bentley. This house is in the majestic circuit, and the attractions are very popular.

Note.—David Bispham, a noted baritone, will appear at the Orpheum Feb. 23.

Portland, Ore.—Bungalow (W. T. Pangloss), Mrs. Leslie Carter, 1110 1/2 Ave. B.

NOTE.—David Bispham, a noted baritone in concert, 28, under the management of Phillips & Crews.

or other injurious substances. Not affected by 20c. (16 shades). Minnettel Black, Clo and 15c. By mail to all parts of U. S. GREASE CO. Serial No. 24037. When, 2 box of samples.—Sold by James. Orin, demonstrated at Muller's Wig Shop, 150 W. 44th St.

The only kind that washes off with soap and water (no cold cream necessary).

Does not contain Lead, Mercury, Soda, Potash, or other injurious substance. Not affected by perspiration. Large sticks, 25¢ (10 shades), liners 10¢ (10 shades). Mineral Black, 25¢. White and Crepe Paste, 4-1/2-1 lb. tin, 10¢. Also, 1 lb. tin, 15¢. By mail to all parts of U. S. and Canada. Manufactured and guaranteed by Wm. L. BROWN CO. Serial No. 34987. Office, 45 W. 40th St., N. Y. City. Enclose 10¢. For box of samples, — 50¢. by mail. 9758
Walsh, Elker's and Haseman's Drug Stores. Demonstrated at Miller's Wig Shop, 150 W. 44th St.

WANTED

OUTDOOR SENSATIONAL ACTS

The Biggest and Best

20 WEEKS

J.W. GORMAN'S
PARK CIRCUIT
100 BOSTON ST.
BOSTON

High Class Vaudeville Acts

People for Musical Comedies

THEATRICAL SHOES

STREET SHOES

EVENING SHOES



William Bernstein

SHORT VAMP SHOES

(Trade Mark)

Beg to announce to the ladies of the profession that he will shortly open a branch store at No. 1540 Broadway (Times Square), New York, in addition to his store at 54 W. 31st Street. Short Vamp Shoes exclusively. Ready to wear or made to order in 24 hours. Send for Catalogue "CC" to 54 W. 31st Street.

Snappy Dressers

who pride themselves on the perfection of every detail, find that Challenge Waterproof Collars fill every requirement of style and comfort and they save money.

You will find our Challenge Brand entirely different from the ordinary waterproof collar. They have the style and dressy look of a linen collar with none of its annoyance and expense. They can be cleaned with a rub and are never shiny or yellow. You can tell them from linen even in the front of the house.

CHALLENGE
WATERPROOF
COLLARS & CUFFS

Pat. Dec. 24, 1903. Pat. Nov. 24, 1906.
Sold by dealers everywhere. Collars, 25 cts., Cuffs, 50 cts., or sent by mail by us direct. Our new "Slip-Easy" finish makes the adjustment easy. Write for our latest style book.

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Established 1885.

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ST. LOUIS, 506 N. 7th St. DETROIT, 117 Jefferson Ave. TORONTO, 36-64 Fraser Ave.

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Furnished Flats to Rent

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Hot Water Supply, Steam Heat and All Modern Improvements.
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140 E. 22d Street, New York City. Apply to JANITORS.

ASBESTOS CURTAINS AND PICTURE BOOTHS

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AT LIBERTY

LEADING WOMAN

Stock or Combination

No objection to Second Business in first class stock. Address **ELINOR LEE**,
Duke Hotel, Nashville, Tenn.

WANTED

LADY OR GENTLEMAN PARTNER

FOR VAUDEVILLE

Or will join lady with good act. Must be good looking, and neat dresser on and off. Versatile, and weigh about 125 lbs. My line, Comedy and Vaudeville. **JOHN McGUINNESS**, Gen. Delivery, Oshkosh, Wis.

WANTED

A Hoop Roller

To join a big act, at once. State what you can do in first letter, size, age and if you have had any experience in passing. Address **X HOOPS**, care of CLIPPER.

J. W. ACHENBACH, Mimic
In Vaudeville. Imitations of Sam Bernard, Richard Jose, Maggie Cline and Harry Lauder—20 Minutes. To order—Monologues, 2; Sketches, 3. Any dialect.

217 HULL STREET, BROOKLYN, N. Y.

AT LIBERTY

O. S. PUTNAM

Juveniles, Heavies, Some Leads, Some Characters.
Height, 6 ft.; Weight, 170 lbs. Address **PALACE HOTEL**, 618 N. Clark St., Chicago, Ill.

WANTED

SKETCH TEAM, S. and D. COMEDIAN, SILENT ACTS

Change for week. State all first letter. Don't ask for ticket unless I know you. **BLACK COMEDY CO.**, Gen. Del., Eau Claire, Wis.

GASALOGUE.

CINCINNATI, O., Feb. 23.

"Snowstorms, bad business and people laying off in this section."

"Mr. and Mrs. Lew Stanley had to cancel Detroit last week on account of Mrs. Stanley's throat, but they are working again this week, and they do 'some singing act' and dress beautifully."

"Huntress" was a sensation last week at the Empress. His effects and scenery are pretty, and with all new wardrobe he made a big showing."

"Al Ward at the Plaza last week made so much noise they threatened to turn in a police call. He is in Indianapolis this week, but returns here at Robinson's next week."

"Harry La Clair heads the bill at Heuck's this week, the commencement of the Low vaudeville, with his same budget of fun."

"He opens with 'Oh, Those Amateurs' followed with Hamlet's 'Ophelia' and closing with his 'Devil Song,' with special scenery. He went big."

"Jim Almond is causing some talk at the Auditorium this week."

"The Orpheum has a splendid bill, opening with the Austin Bros., in a bunch of burlesque that is immense."

"Menckel followed and seems to be just as mystifying as when with the Orpheum Road Show."

"La Petite Mignon is very dainty and puts over a dandy imitation of Marie Dressler. She has replaced the Tanguay impersonation with Geo. Cohan."

"Williams and Walker's 'Chocolate Drops,' with King and Bailey, is a hard working act."

"Winsor McCay kept the audience in wonderful good spirits all the time he was on the stage with several good bows to the ladies."

"Francesca Redding and company, in 'Honora,' have a great rough house act, and Miss Redding, as Honora, won out big."

"Julian Eltinge held a headline position and as bid as 'An Artist Without a Peer,' and the billing belongs to him, as he is truly remarkable. His opening, 'The Nell Brinkley Girl,' dressed in white satin, with the green cape and the red wig, is a picture. Following this he does his Bathing Girl, dressed in a gray 'thing' and he puts it over nicely. Then the 'Cobra Dance.' Mr. Eltinge is graceful in each number, and sends his personality over the footlights from the start."

"He took several curtain calls before removing the wig, and bows galore after removing it, and was forced to make his 'Iron Slides' speech. He is truly an artist to his finger tips."

"I caught Eddie Powell and Jimmie Rose in their new act, and it is sure to be a winner. Eddie is a good straight man, looks well and dances well, and Jimmie always could attend to the comedy. I worked with Jimmie some years ago."

"Worked with Anna Belmont last week, 'The Girl Who Sings the Irish Songs.'"

"Had a dandy letter from Ethel West, of the team of West and Denton. They are doing finely, and open on the Majestic circuit April 23. They have bought eighteen lots from Sherman and De Forest, at Central Park, Long Island, and are having a five room cottage built that will be ready in May. I have an invitation to spend a week with them this summer, and I am going to try to make it the Fourth of July, so as to get in that 'Barn Dance.'"

"The Anniversary Number was a beauty, and I recognized several familiar faces."

"Leon Finch, 'The Boy With a Smile.'"

GERSON'S MIDGETS AT THE HIPPODROME.

Gerson's Midgets, a troupe of fifty "Little People," famous in Europe, are under engagement to the Messrs. Schubert to appear at the New York Hippodrome on March 14. Although well known in European circus centers they have never before been seen in this country. They will present an entire circus performance and have a cortege of gilded circus wagons, carriages, omnibuses and victorias on a miniature scale, drawn by forty of the smallest ponies in the world, a feature which will surely appeal to the younger patrons of the big playhouse. The tiny men and women of the troupe are skilled acrobats, equestrians, equilibrists and clowns, and in fact, are sufficiently well versed in circus arts and practice to be able to give the performance without the aid of a single full sized performer.

RECORD BREAKING BUSINESS AT THE AMERICAN MUSIC HALL ON WASHINGTON'S BIRTHDAY.

Four performances were given at the American Music Hall Washington's Birthday, owing to the demand for seats during Harry Lauder's farewell engagement. Both the American Winter Garden and the Music Hall were sold out early in the day, and all vaudeville attendance records were broken. 7,392 persons paid admission during the day. Lauder appeared at each performance, and, although it was hard work for the Scotch comedian, he probably found consolation in the fact that his contract calls for a percentage of the receipts; in addition to his salary.

DOCKSTADER TO APPEAR IN TENT "DOWN SOUTH."

James H. Decker, acting for Lew Dockstader's Minstrels, announced last week that Mr. Dockstader, like Sarah Bernhardt, will give performances in a circus tent during a tour of this section of the country.

The tent will be used in cities where halls and auditoriums are not available, and where the Schuberts, who book Dockstader's company, have no theatres.

MISS BERGERE AS PRODUCER.

Valerie Berger, having fifteen sketches at her disposal, will be producing a field. After her tour is ended, Herbert Warren will be sent out as a star in "The Sultan's Favorite."

Two well known leading people will be sent out in "His Second Wife." Several other plays will follow, all produced with the same attention to detail. For herself, Miss Berger is preparing a vaudeville sensation, the details not to be given out until completed.

PARK THEATRE, HENDERSON, KY., SOLD.

The Park Theatre property, Henderson, Ky., was sold on Feb. 14, by order of court, to the Henderson National Bank for \$17,000. The indebtedness on the property is \$16,000. H. A. Sutton, of Cincinnati, is president of the J. E. English Theatre Co., which owned the property. It is understood that Pedley & Burd, of Owensboro, will lease the theatre from the bank.

BIXLEY AND FINK TO STICK.

The rumor that Bixley and Fink are to separate is without foundation. The rumor factory started two weeks ago. The team played the Grand Opera House, Syracuse, N. Y., as a feature act in place of Lillian Shaw, and this week they are at Keltia's Theatre, Providence, R. I., making one of the laughing and singing hits on the bill.

IF YOU WOULD BEAUTIFY

And Promote a more Healthful Tone to Eyelids, Eyelashes and Eyebrows and Prevent Undesirable Conditions, try **Murine** and **Murine Eye Salve**. You will like **Murine**. In daily use in Beauty Parlors.

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JUST A SCRATCH

WITHOUT A MATCH

F. B. HAVILAND NOTES.

Among the top liners in vaudeville using Meyer's and Drislane's big ballad hit, are: Mack and May, Collins and Collins, Sherwood Sisters, and Farrell and St. John.

The Welling Sisters, Theo and Her Dandies, and Nellie Lytton are singing "Underneath the Monkey Moon," "You'll Come Back" and "Chinatown Rag."

Yaugher, Patterson and Halliday are featuring "Chinatown Rag" and "You'll Come Back."

Laurie and Aleer are singing "Chinatown Rag" and "Take a Chance With Me."

Beecher and Fennell have added "When Mr. Yankee Doodle Comes To Town" to their act.

Grace Delmore is featuring "You'll Come Back."

Gaines and Brown continue to use "You'll Come Back" and "Chinatown Rag." Both songs are going great.

Beatrice Turner has added "Kerryanna" to her act.

BAZAAR FOR FRENCH HOSPITAL.

Many names are being added daily to the list of patrons and sponsors for the bazaar for the French Hospital of New York City, to be held at the Metropolitan Opera House in the early part of April.

M. Jusserand, the French ambassador, has accepted the invitation to act as honorary president for the affair, which is being arranged under the direction of the French Benevolent Society, which has been in existence just one hundred years, and will celebrate its centenary with this function.

The intention is to make the bazaar as different as possible from anything that has ever been seen in this country, and as near to the famous bazaar held every year by society in Paris. It is not to be confined to French features, however, for the directors have invited all nationalities to represent their countries in the displays, and the leading members of all the larger colonies in New York are co-operating to make this fête de charité a signal success.

MME. NAZIMOVA'S NEW REPERTORY.

Announcement is made that Mme. Alla Nazimova has begun rehearsals for a new repertory of plays to be presented in New York in March. They will consist entirely of plays in which she has not appeared here, and will include three Ibsen dramas—"Little Eyolf," "Lady Inger of Ostrat" and "The Wild Duck." The other plays which she will present are: "The Fairy Tale," by Arthur Schnitzler; "The Ideal Wife," by Marco Prago, and "The Sea Gull," by Anton Tchekhov.

The Ibsen plays in which Mme. Nazimova has appeared here before are: "Hedda Gabler," in which she made her first attempt as an English speaking actress; "A Doll's House" and "The Master Builder." She has also played "Countess Coquette," by Roberto Bracco, and "The Comet," by Owen Johnson.

MAXINE ELLIOTT'S TREATS TO ORPHANS.

Maxine Elliott is giving a series of free matinees at the Hippodrome for parties of New York orphans. Miss Elliott will not appear as a performer at the big playhouse, but will act as hostess on Monday, Tuesday, Wednesday, and Thursday of this week, receiving her guests and providing them with refreshments.

Tickets are distributed among the children at the Catholic Home for Dependent Children, the Half-Orphan Asylum, the Hebrew Sheltering Guardian Society, the Hebrew Orphan Asylum, the Home for Homeless Boys, Catholic Orphan Asylum, the Roman Catholic Orphan Asylum, and the two hundred children will be entertained on each of the four afternoons.

SHAW'S NEW PLAY "PANED" BY LONDON CRITICS.

George Bernard Shaw's new play, "A Debut in One Sitting," written in revenge on the critics who denounced "Jinny" in his "Getting Married," was produced on Feb. 23 at Frohman's Repertory Theatre, London, Eng. The London writers say that it is the most incoherent, irrelevant thing Shaw has ever written. They claim that it is not a play, but a series of conversations of arrant nonsense.

ARRIVAL OF DANCERS.

Mme. Anna Pavlova and Michel Nordkin, Russian dancers, are here to fill an engagement in the Metropolitan Opera House. They appeared for the first time in New York in the ballet, "Coppelia," Monday night, Feb. 28.

Another arriving by the Hamburg American steamship was Adeline Boyer, who has been dancing at the Palace Theatre, London. Although a native of Oakland, Cal., she never has danced in this country. With Miss Boyer came Paul Francke, who has been at the Theatre de l'Odéon, Paris.

NEW STERN SONG HIT.

One of the sensational songs of the new year is Jos. W. Stern's "The Wreck of the Good Ship, Love," by Arthur J. Lamb and S. R. Henry. This number is being used in all the Proctor houses with pictures, and is being featured by Imogene Comer, Carrie Roe, Sol Levy and a score of other well known vocalists.

JEANETTE DUPRE BOOKED UP.

Jeanette Dupre opened at the Star Theatre, Chicago, Jan. 31, and after the first performance signed contracts up to June 1. All managers are highly pleased with her act. This week she is at the Majestic, Montgomery, Ala.

ALFRED BUTT SAILS FOR HOME.

Alfred Butt, director of the Palace Theatre, London, and associated with Martin Beck and M. Meyerfeld in the new extensive vaudeville project, sailed for London on Feb. 24, to complete plans for the enterprise.

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The vaudeville department of the M. M. Theatre Theatrical Exchange is in charge of Vincent Walsh, lately manager of the American Music Hall. Frank P. Murtha is publicity promoter.

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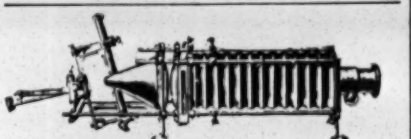


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